# The Builder.

No. CCCXVIII.

*SATURDAY, MARCH* 10, 1849.


THE endeavour of the Architectural Association to establish an annual exhibition of architectural art, free to the public, deserves the thanks of the profession generally, and should have commanded more assistance beyond its own walls than has yet been given to it. Composed as the association is, for the most part, of quite young men, students, this endeavour, which necessarily entails a considerable expense likely to fall on themselves, shows a degree of enthusiasm, energy, and *pluck*, if we may use a vulgar but expressive term, that commands our sympathy and praise. We suggest that a small subscription should be made by parties interested in the progress of our art, to meet the expenses of the gallery and attendants, so that the cost of a praiseworthy endeavour may not fall on the young society, or the subscribers individually. Members of the profession who would willingly have forwarded designs for exhibition, had their occupations spared them time to arrange them, and there were several in this position, may thus still lend their aid to the movement: we gladly do so ourselves.

It gives us much pleasure to find that the association is in a prosperous state, and comprises nearly 140 members. Many very good papers have been read (some afterwards appeared in our pages), and the class of design has been well attended. Our readers will remember that the Architectural Association grew out of the "Association of Architectural Draughtsmen." The inauguration meeting of the new society was held in October, 1847, and Mr. Kerr, the first president (by whom the remodelling of the society had been induced), thus stated the object it had in view:—

"The Institution of the Architectural Association is an endeavour towards an improved system of architectural study—an endeavour on the part of the students themselves. The fundamental position that architectural education—the present system of training the architect, is defective and insufficient, if it has not been frequently agitated and loudly proclaimed, has not been the less continually felt by every thinking mind, and earnestly lamented by every aspirer after progress. And there may be nothing of novelty in a serious attempt to improve upon the system—an energetic endeavour for progression. If architecture is 'the only branch of human ingenuity, which is an exception to this century in its intellectual advancement,'—if the profession of the architect has been a strange anomaly among professions, so unsettled in the principles of its subject and so uncared for in investigation and teaching, it has not been so without many an earnest mind having been aroused to complain, and many an energetic scheme having been perseveringly urged. But in the present project there is certainly a novelty of nature. Whether it may succeed or not may scarcely yet be predicted; but as a scheme aiming at the association together on the largest scale, of the entire body of our professional youth, for the end of *self-education*, and with the good trust of simple *self-reliance*, it possesses a novelty which ought to be attractive enough to ensure an indulgent trial, and a straightforward earnestness of good purpose which deserves of every old man favour, of every young man help." We thought so too, and willingly assisted in making it known and extending its influence; but we said then and we say now, that we could see no reason why this work should not be done *in connection with the Institute*,—why this body of young and rising men should not be enabled to do exactly what they were about to do, in the rooms of the Institute, so as to avoid the payment of *rent*, which keeps down the efforts of all societies, and be aided by the use of the now excellent library of the Institute and the co-operation of the elder members of the profession, its members.

It seems to us most desirable for all parties that this junction should take place, and if any change be necessary in the rules of the institute to admit of it, the change should be made.

The Institute must open its arms wider, increase the number of its allies, objurgate narrownesses, and maintain its position, not by keeping back others, but by advancing itself.

We are being led away, however, from the exhibition, which was privately viewed on Wednesday, and is now open to the public free every day, except Saturday, when a shilling will be charged—an arrangement which it is supposed will enable that portion of the public who are interested in the progress of art, and can afford to assist the experiment to the extent of twelve pence, the opportunity of doing so, but which in practice, we fear, will simply have the effect of keeping the gallery empty one day out of the six.

Of this disinclination to pay, we will not much complain, if we see the rooms well frequented on the other days. As the association say in their preface, "whether the public will appreciate an exhibition exclusively devoted to architectural art, is a question never yet practically tested." We trust that the reply will be satisfactory, and agree with them in saying, that "whatever may be the deficiencies of that now offered to their notice—viewed as the initiative—we hope for it a candid judgment and liberal reception; and that ere long it will receive that full co-operation of the profession, which shall render it not unworthy of a position among those galleries of art that are annually thrown open to the public." We shall hope especially to see the various artisans of the metropolis availing themselves of the opportunity of inspecting the drawings which is thus gratuitously afforded to them.

The gallery contains 171 drawings and 9 models. The most noticeable of them have been exhibited before, and have been mentioned in our pages. Thus Mr. G. G. Scott sends his design for the Army and Navy Club House (No. 7), and Newfoundland Cathedral (No. 68); Mr. Allom his fine drawing of the banks of the Thames (No. 38), and in conjunction with his partner, Mr. Crosse, a design for Chichester Training Schools (No. 31), the New Kensington Workhouse (No. 92), design for Army and Navy Club (No. 145), and others. Mr. E. B. Lamb is a good contributor: Shooting Residence at Loch Tulla (No. 40), Wadhurst Castle, Sussex, shewing alterations (No. 102), charming little drawings; Church and Schools at Prestwood (No. 118), are amongst the works he has sent. Mr. Papworth exhibits his design for a façade to St. Maria del Fiore, at Florence (No. 21), a Metropolitan Music Hall (No. 169), and a National Record Office (No. 170), all old friends: and his brother, Mr. Wyatt Papworth, has sent with other things, his design for a library, exhibited last year. Mr. Leeds has several of his suggestions for street architecture, thoughtful and original usually, but owing little to the colouring by which they are set forth, which indeed does not do justice to the ideas. Mr. Donaldson has sent his design for the mansion of the late Lord Hallyburton, in Angusshire (No. 115), Mr. R. W. Billings, the Gothic screen, executed for Great Malvern Church (No. 103), Mr. Roumien, drawings of some villas now being erected, and a view of Old St. Pancras Church recently restored, and Mr. Raphael Brandon, some designs for churches (the Holy Trinity Church, Leverstock-green, Herts, now being erected, No. 150, and others), which shew he has not studied the village churches of old England uselessly.

The designs for churches are numerous, and mostly show an adherence to ancient models, and a congruity, whatever want or avoidance of invention may be observable. No. 5 is a design for a church at Tunbridge, by Mr. Ewan Christian, (geometrical, with tower on south side of chancel). No. 9, Design for a Church, by Mr. Colling, (Early English, founded on the Temple Church, London). No. 33, New Church, &c., now building at Newton, by Mr. J. Colson (Early English, nave and chancel). No. 76, Design for a Parish Church, by Mr. C. Geoghan (Early English). No. 90, Design for the Consecrated Chapel at Leicester Cemetery, by Mr. J. Johnson (Tuscan in style); and No. 117, by the same architect, New Church, Heptonstall, Halifax (Early decorated, with massive square tower).

Nos. 1, 2, and 3 give the elevations and section of Wren's original Design for St. Paul's, by Mr. E. C. Sayer, very nicely drawn, though the coloured decorations shown in the section are more suited to a drawing-room than a cathedral. No. 8 is a design for the Brighton Dispensary, by Mr. G. S. Clarke, to which the second premium was awarded: the style is Tudor, and the design has a turret at the angle.

No. 56, Entrance front of Villa designed for Alderman Moon, by Mr. Owen Jones, is founded on the Alhambra; clever, but, as it seems to us, unsuitable. No. 73 is a very clever Design for Carriage Gates, by Mr. J. P. Seddon. In No. 48, by the same, the arrangement of the lines is similar, but there is a mixture of styles which makes it less satisfactory.

No. 67, Design for Galleries or Arcade over the roadway and footpaths fronting the National Gallery, by Mr. G. A. Elliott, is a curiously wild notion, effectively set forth. No. 93 gives a series of clever pen-and-ink sketches of Northamptonshire Churches, by Mr J. D. Wyatt. No. 135, Font and Cover, Manchester Cathedral, by Mr. Truefitt, will enable our readers to judge if our commendation of the work some time since was deserved.

Mr. Leonard Collman, besides a view of the British Museum Hall as decorated by him, has a design for a sideboard (No. 137), which is one of the most masterly drawings in the room.

We can only add, that there are other designs by Messrs. Jayne, Horace Jones, Charles Baily, C. Lee, C. Tinkler, G. P. Boyce, Butler and Hodge, C. W. Young, &c. &c.; and that Mr. C. Fripp exhibits a model entitled, "Study for a Façade," which, if we mistake not, is the design he submitted for the Army and Navy Club.

## THE HISTORY OF ECCLESIASTICAL ARCHITECTURE IN ENGLAND.*

### THE INFLUENCE OF THE SAXON PERIOD UPON POINTED ARCHITECTURE.

In the interesting account of his laborious researches, which Mr. Layard gives in his recent book on ancient Nineveh, and in the examination of the works of a people of whose history and manners all other evidence has passed away,—in Pompeii—aptly termed a fossil remain of ancient life and manners,—in the rock-cut temples of India, or the pyramids of Egypt,—in the old world or the new,—wherever the growth of intelligence in man can claim a record in history, there the architect points to the value of *his* art as the mirror and impression of the past. As the silent deposits of the ocean, and the great convulsions of the land, have enabled the geologist to pourtray the structure and habits of animate beings in ages past in the *earth's* history—to which the thousands of years which date from the fall of Nineveh, are an insignificant fraction of time—so the mounds of the desert and the ashes of the volcano enshrined the existence of other generations, for the discovery and wonder of the present.

The Assyrian passed away, and the empire which extended from beyond the Tigris to the Mediterranean, was lost to the historian, the very name of Nineveh was forgotten, and another race built upon its site, and, like its predecessor, perished in the night of time, and its works were covered with the sand; but the accumulations of ages only preserved the enduring record of architecture to be exposed in our own time. Shall, then, the architect not claim as a great art, that which has this high power of contributing to so vast a field of human inquiry? or shall the world think lightly of the enthusiasm which is aroused by the arts of Greece, or the relics of mediæval art in our own country?

A modern generation, boastful of ingenuity in research, and power to accomplish great undertakings, may well marvel at the vast power of conception and the tasteful execution in the works of the mediæval architects in Europe. The untiring energy which was brought to bear on the erection of structures, which still, even in their state of comparative poverty and dilapidation, so powerfully impress the beholder, and the deep religious feeling of which it was the expression, are occasionally forgotten by some, who see only the superstition and priestcraft which did too often accompany it. We, however, can find such evidence of the beautiful in art, and the good in Christian effort and example in these relics, that we are not altogether surprised, that some should now almost identify themselves with the whole spirit of the middle ages; and they are not without words to answer those who venerate other schools of art, less Christian in purpose and character. Looking, however, from an age essentially practical, upon the works of "the masters of a great art in its highest application," with an anxiety to aid every effort to place before us, as Mr. Poole says, "a more vivid, as well as a more just perception of the merits of their works," hailing, indeed, every work that helps to complete the chain of that great history of human progress, of which—as we before said—architecture is the expression, we cannot but often wish that a different use were made of these works by some non-professional writers—as we so often wish a different application of their architectural features by architects. We therefore regret that Mr. Poole, in the laborious compilation which is very usefully included in the scheme of his history, has not, as it appears to us—notwithstanding the disclaimer in his preface—sufficiently distinguished in the text, between the opinions and feelings of the monkish historians—"left to speak for themselves on such subjects as miracles, doctrines, and counsels of perfection," and his own treatment of the subject. It is true we read that—"We neither do nor can think, believe, and feel with them ourselves, and we should deprecate nothing more seriously than a use of their works which should lead others to an indiscriminate reception of their facts, or of their theology;" and *we* also are disposed to consider that "the opinions which they express, the feelings which they avow, even the stories which they relate, whether they be or be not real and true in themselves, or in our judgment, are clearly so in the philosophy of the history of art;" but a practised writer might have been expected continually to provide against the possibility of misconception in this particular, as well elsewhere as in a preface, and we the more regret this peculiarity of our author's style, as he displays in many places, a judicious critical discrimination between the characteristics of the art. Thus in speaking of polychromy for example, where he says, "we do not now think colour an additional beauty to really good imagery and carving," he is favourably contrasted in our mind, with some who seem to "plead in excuse of the excessive use of colour in the ecclesiastical decorations of the middle ages."

The author has endeavoured to combine, in his volume, "a general history of the greater English ecclesiastical architects of the middle ages with an equally general review of their works, and of the characters which distinguish the buildings of their respective ages;" and the work may therefore be taken to be a history of the church, as illustrated by the progress of pointed architecture, rather than a mere notice of peculiarities of styles, to which branch of the subject other writers had more particularly devoted themselves. Mr. Poole seems to have addressed himself to the general public, less than to those who may possess other works on the subject, since his book has the peculiarity—in these days of elaborate illustration—of being entirely destitute of plates and woodcuts. A knowledge of the characteristics of the different styles, consequently, can perhaps better be gained by a novice, from other works, the author here seeming to enter rather into the *rationale* of a change, than to depict every imaginable variation in its occurrence.

But if, for a tolerable idea of the great skill, and the beauty of design and workmanship, displayed in the details of Gothic edifices, we must look elsewhere, Mr. Poole has given us evidence of the abilities and zeal of the men who erected the ecclesiastical edifices. The immense influence of this zeal, it is indeed difficult to convey an adequate impression of. Taking up the map of any country, wherever we find a church indicated, we shall make few mistakes in attributing it to the period which preceded the Reformation. Not that churches were *never* erected in the reigns of Charles II. and Queen Anne, or that the last few years have been idle in the work of building, but the number of such structures is insignificant, compared with the multitude of those, of which the thickly set villages of the country can each furnish an interesting example. In the year 1268, Branescombe, bishop of Exeter, is said to have consecrated no less than forty churches in his diocese, whilst we are told that now Devonport in the same diocese, "with a population of 26,000, has not a single church."

But this holy ardour in the erection of ecclesiastical edifices, is by no means peculiarly remarkable in the period subsequent to the Conquest, but is apparent during the Saxon period. If, indeed, it may be doubted whether Sprott in his "Chronicle," has accurately stated the number of churches, at the time of the Conquest, at 45,011, there is very little reason to doubt Mr. Poole's accuracy in inferring that it amounted to four thousand, or about one-third of the present number.

But these remarkable ancestors of those whom something more than national pride now characterizes as a remarkable race, were not distinguished merely by their zeal in spreading the influence of religion, nor by the number only of their contributions to its exercise. The architect accustomed to the rude masonry of such of the churches as are ascribed to the Saxons, might perhaps pass over as unimportant, the inventions of a people who may not have had the ability to conceive the beautiful models of their successors. But, even omitting the evidence of ancient manuscripts and illuminations to the skill of Saxon artists,—which, however, is most important in the history of art, when its several branches were more united than they are at present,—we find a great amount of skill in many branches of ecclesiastical art, in which, as it would be impossible to deny magnificence of effect, it might be equally easy to recognise the element of taste. Indeed, whilst Italy passed through centuries of time, in which it is difficult to discover any evidence of the influence of art, the churchmen of England were devoted to the service of religion through its agency. Accomplished in all the learning of Glastonbury, and possessed of remarkable energy and devotion to all that could advance the influence of the church and the priesthood, Dunstan, as he was the most celebrated man of that day, so is he no unfit type of the learning of his class. His future greatness shadowed forth in childhood,—according to one of the characteristic stories of the period,—by the vision of an angel, who stretched a surveyor's measuring-line over the area of a church ("Mensoris funiculum per plana atrii extendens"), becoming "learned beyond all his fellows in philosophy, he was also wonderfully skilled in manual operations. He was a painter and a scribe, and we have still proofs remaining of his proficiency in these arts." But it is still more important to find the remark, that he was "a diligent and skilful artificer in gold, silver, brass, and iron, and used the more delicate graver's tools as well as the hammer and the tongs." And it is not unnecessary to notice, that he was acquainted with both the science and practice of music, and that he was able to make organs, nor that he could design patterns for embroidery. And we cannot read of the profuse application of the precious metals to the purposes of architecture, and the constant use of painting and sculpture, without inferring a very different state of the art during the Saxon period than the mere evidence of such churches as Brixworth or Earl's Barton now afford.

Though materials are found for the history of ecclesiastical architecture in a period even preceding that of the Saxons—commencing with the wooden building at Glastonbury, of the year of our Lord 63, unanimously allowed to have been the oldest Christian church, and shown by Mr. Petrie to have been most important in its influence over the churches of Ireland,—and although we find the name of King Lucius, in the second century, associated with the names of some which were afterwards important buildings—Westminster Abbey amongst the number; although we have mention of a church at St. Albans "of most beautiful workmanship," and containing a shrine decorated "with gold and jewels," and although it has not been omitted to remark upon the indirect influence of the Roman sway, which taught the workmen of Britain the use of mortar, and made them famous, and in which the use and disposition of bricks—often actually worked up into succeeding buildings—greatly influenced the decoration of the Saxon and Norman architects,—although in the pages of Geoffry of Monmouth, and the story of Merlin, we might find evidence of the skill in the arts of construction which afterwards led to such great results, and we have notices of cathedrals and monasteries *rebuilt* by King Arthur—who dwelt in palaces adorned with gilded roofs—as well as the direct statement that during that time "Britain had arrived at such a pitch of grandeur that, in abundance of riches, luxury of ornaments, and politeness of inhabitants, it far surpassed other kingdoms;" it is to our *Saxon* ancestors that we must more particularly look for influences upon the characteristic features of pointed architecture.

The influence of the Saxons is generally dated from the conversion of Ethelbert by Augustine, about the year 597, and, in the history of the venerable Bede, we soon find records of the building and reparation of churches, and of the conversion of heathen temples to the service of Christianity; we also find that sacred vessels, vestments, books, and relics were furnished from Rome, and the future state of architecture in England is thus early shadowed forth in the institution of monasteries, and the erection of churches at Canterbury, Rochester, London, and York, and oratories in various parts of the island. Then too, Iona, a barren rock in a tempestuous sea, became a school of knowledge, so that, though in a later style of architecture, it has to this day "memorials of its past importance not to be surpassed in historic interest by the mighty piles of York and Durham, or the halls of Oxford or of Cambridge." So important a seat of learning was not without influence in

* A History of Ecclesiastical Architecture in England," by George Ayliffe Poole, M.A., Vicar of Welford. London, Masters. 8vo.

places far from its remote locality. We find records of oratories and cathedrals raised by consecrated missionaries from the island of S. Columba; and though timber was the material often employed on a kind of building described as that of the Scots, of split wood with reed thatch,* stone appears to have been equally common, and lead for a covering was even brought into use. Glass was introduced from Gaul in 671, by Benedict Biscop, at which time we find mention of the importation of pictures, and images, and relics from Rome, and of the use of masonry in the "Roman manner." These particulars we need not allude to the importance of, in the history of architecture, and the influence of Benedict Biscop is scarcely to be overrated.

With Mr. Poole, we feel the difficulty of coming to a satisfactory conclusion in respect to the masonry of the "Roman manner," as it seems clear that, as regards mere masonry, there must have been many examples of Roman work in England. Our author suggests that the difference might be, at least partly, one of ritual, and "altogether, *rather of degree than of kind.*" Thus the arch may have been more freely employed, consequent upon an adaptation of the aisles of the Roman basilica, along with the apse, and generally a more extensive character of building. He might, however, have noticed the use of the baluster in Saxon buildings, as showing a remarkable coincidence with so important a feature of the Italian architecture of later date; and it might afford curious matter for discussion, whether its presence does not argue in favour of the existence of the baluster in the architecture of Rome, previous to the time of Brunelleschi, a mode of reasoning by induction which we do not remember has ever been brought to bear upon the interesting question of the origin of the use of the baluster by Italian architects. But, perhaps the most significant fact in the history of this period, was the introduction of the practice of burying in churches,—a practice of the most important influence on the forms of churches, and one which has retained its hold more completely than any other custom of the middle ages, destructive as it has been to many of our finest works of architecture, as well as to health.

These important features having been introduced, it soon followed that works like those of men who had been to Rome,—as of Wilfrid at Hexham, York, and Ripon,—should be remarkable for their porticoes and polished pillars, marvellous length and height of walls, winding passages and spiral stairs, crypts and oratories, and sculptured and polychromatic decorations, as well as for their gold, silver, and precious stones, and purple and silk hangings. Wilfrid seems also to have introduced the use of whitewash. It is, however, most interesting, to find mentioned in the church at Hexham three distinct stories, showing that the triforium must have been in use in the middle of the seventh century. During this century, also, an influence scarcely less important than the introduction of burials in churches was introduced, resulting from the division of the country into parishes. It is remarked by Mr. Poole, that the effect of this would be that, whilst without the parochial system there were many distinct oratories, after the change took place, these would be united with, and become decorations of an existing fabric; and churches, though perhaps lessened in number, would become more important in regard to size and decoration, by combined resources of several parishes.

As it is in the monastic system that we discover the origin of the principal works of architecture in England, so this influence was greatly forwarded by the introduction of the Benedictine order in the tenth century, by Dunstan, who early commenced the quarrels between the monks and the secular clergy, which are often thought to have had so important an influence upon the sculpture of ecclesiastical edifices. King Edgar is said to have erected, or restored, forty-eight monasteries.

In the building of the abbey in the Isle of Ramsey, in Huntingdonshire, we find that pile-driving and concrete for foundations were employed; and if we recollect that the church at Brixworth,—the most important Saxon church now remaining,—must have been only a second or third-rate building, we shall be able to agree with Mr. Poole, that the arches there are evidence of the existence of much larger arches in more important buildings, and that in the accounts to which we have referred, and in remains generally, we have evidence of great constructive skill, whether in vaulting or other portions of buildings. Many more important structural characteristics of mediæval architecture, too, were thus early apparent. The use of a division into nave and aisles, of the chancel, with apsidal termination, of the plan of the cross with a central tower, of the ordinary bell-tower, and—in one instance at least—of two towers, one in each of these positions; the important feature of the clerestory, the use of glass for windows; of lead, and even of copper, and of tiles, sometimes gilded, for roofs; the constant use of bells, and the provision requisite for organs and church music, along with other elements, some of them peculiar to England, even at this early period, contributed to the peculiar characteristics of Pointed architecture. The importance of these elements is well illustrated by Mr. Poole, as follows:—

"This notice of bells and clocks is not disproportioned to the influence which their introduction has had on ecclesiastical architecture. It is to the use of church-bells that we are indebted for the most prominent feature of almost every ecclesiastical fabric, and that which serves most to harmonise all the parts of a whole, sometimes so vast, and almost always so various, as a Gothic church. From the low central tower of a Norman abbey, but just rising above the roof, at the intersection of the cross, to the lofty towers or spires of Boston, Gloucester, Salisbury, Coventry, Louth, or Whittlesea, in whatever part of the church it may be placed, the steeple still gives an inexpressible grace and dignity to the whole outline, correcting immoderate length, reducing all minor parts to proportion, giving variety to sameness, and harmony to the most licentious irregularity. The judicious use of the tower or spire is a great part of the secret of the characteristic boldness in minor details of the mediæval architects. The little excrescences of such a building as York Minster, which are now lost in the grand whole, would at once become deformities if the towers were removed. The cathedral of Milan is in some respects one of the most splendid buildings in the world; but, for want of a steeple of proportionate elevation, it is but a gigantic grove of pinnacles, in which statues seem to have lost their way, and to be wandering without aim and without end. If, as is most probable, the central tower of Fountains had perished before the present northern tower was erected, what a heavy mass of irregularities must that splendid pile have seemed. The tower reduces all to proportion, and makes it once again a whole. Bolton Abbey had also suffered the loss of its tower, and that at the west end was never raised above the level of the nave; and though it is far smaller and less irregular than Fountains, what a long unrelieved length it presents to the eye. What is it which gives such vastness and importance to the cathedral, such grace and beauty to the parish church, at a distance, but the tower or spire? Nay, what is it but the bell-gable which in mere outline often distinguishes the retired chapel from some neighbouring barn? And for all this we are indebted to the introduction of bells; or if not for the existence of these, or the like additions to the beauty of outline in our churches, yet at least for what is a part of their beauty,—their having a use, and being exactly adapted to their use."

We do well, then, to attend to any important element of this nature. But it was not in structural peculiarities alone, that the architecture of the Saxon period originated features of most extensive development in succeeding periods. The Saxon masonry, known as "long and short work," analagous to the binding courses of brick in Roman masonry, differs from it in this remarkable manner—viz., that it is vertical; and looking at the engaged shaft rising to the gable of the highly conical roof in the tower of Sompting Church, we cannot but suppose that these were perhaps the first germs "of that verticality in Gothic art which at last expanded into the spires of Salisbury and Coventry," and of that feature of panelling which was so marked a characteristic of the style of the fifteenth century. With the accession of Edward the Confessor the Norman variety of Romanesque was introduced into England; but to this period, and that of Pointed architecture, we must devote another paper.

* Possibly the church at Greensted, noticed in our pages, may have been a church of this description.

## THE LONDON FEVER HOSPITAL COMPETITION.

### ARCHITECTS' RIGHTS.

Sir,—I beg to hand you a memorandum of the Council of the Institute of British Architects, relative to the new Fever Hospital competition, which I introduced to your notice by letter on the 26th of August, 1848, when I stated I should lay the case before the council of that body for its deliberation and decision.

In the letter above named I admitted the right of the committee to use my design in these words:—"The plans and working-drawings were paid for and delivered to the committee, and the claims for the design abandoned." In another paragraph I added:—"A legal right may exist with the committee, (in the use of the design), but there is an evident want of moral feeling; but this has arisen from the influence of the president, Lord Devon. But what, Sir, is to be said of a member of the profession, one of reputed high standing, who can attach his name to the ideas and almost the design of another competitor?"

It is on this latter point that I insisted, as involving the interests of the profession, and I leave it to your readers to form their own opinion upon the report of the Council, and the admission made by Mr. Fowler.

I did not solicit the intervention of the Institute on personal grounds, and am, therefore, glad to find that the record of the opinion of the Council embraces the rules of practice which should have been followed in this case as in the establishment of a general principle, which is urged upon each and every individual of the profession. D. Mocatta.

Old Broad-street, March 6, 1849.

"Royal Institute of British Architects, Incorporated 7th William IV.

16, Lower Grosvenor-street.

*Extract from the Minutes of Council, dated 26th of February*, 1849.

Memorandum.—A reference to the Council of the Institute having been made by Mr. David Mocatta, Fellow, and by Mr. Charles Fowler, Fellow, relative to certain proceedings connected with the recent competition in which they were engaged for the new building for the London Fever Hospital:—The Council having taken into consideration the statement of the case received from Mr. Mocatta, bearing date 9th November, 1848, and a communication in reply thereto from Mr. Fowler, bearing date 22nd January, 1849, and having likewise examined the various documents and drawings for the building, are of opinion—

That the building now in progress under the direction of Mr. Fowler resembles strongly, more especially in the application of double wards, the design submitted in competition by Mr. Mocatta, and selected by the Building Committee, and for which he subsequently accepted a certain remuneration.

That it does not appear that Mr. Fowler, in the design submitted in the competition, contemplated the introduction of double wards; the Council therefore consider that, although the trustees purchased Mr. Mocatta's drawings, and had a right to adopt any portions of the design they might see fit: yet that an acknowledgment of such application is due from Mr. Fowler to Mr. Mocatta, as expressed in Mr. Fowler's letter to the Council of the 22nd January, wherein he says—'It may be proper to state that the trustees paid Mr. Mocatta for his plans, &c., therefore they had an undoubted right to make every and full use of them; at the same time, it must be admitted that so far as their architect has done so, he is bound to acknowledge it, and this I am most willing to do.'

The Council record their opinion as a general principle to be acted upon, to ensure full justice to the most deserving competitor, that the author of an original idea, if it be adopted, should be engaged to carry out his own conception, and that every member of the profession should individually do his utmost to establish this principle.

Extracted from Minutes of Council, 1st March, 1849.

George Bailey, } Honorary
J. J. Scoles, } Secretaries.

Resolved,—That a copy of the memorandum of the Council relative to the London Fever Hospital be forwarded to Mr. Mocatta and Mr. Fowler."

## THE PERICLEAN AGE OF GRECIAN DECORATIVE ART.

### THE CHRYS-ELEPHANTINE WORKS, &c.

A SERIES of lectures on the Periclean and Alexandrian ages of Greek art is in course of delivery by Mr. Ralph N. Wornum, at the Government School of Design, to a crowded and miscellaneous audience—of the people, properly so called, all of whom, young and old, female and male, high and low, seem to listen throughout to the details of art with the closest attention. Such at least was the case on the evening of Friday, the 2nd, at the lecture whence the following notes were taken.

From the time of Pericles to Alexander the Great, rather more than a century, ornamental design in Greece itself was constantly progressing in richness and variety, perpetually exhibiting new and beautiful combinations, although, in Greece, the decorative arts never at any time attained that florid development which so conspicuously distinguishes the great works of Rome, in the beginning of the empire. In these, however, notwithstanding the beauty of the individual members, the whole effect was materially injured by the superabundance of detail, by the overloading of ornament, carried to such an excess in some monuments as scarcely to leave a single portion of plain surface. There is no repose for the eye in such works, and the effect becomes merely general. This is a want of judgment, and calls to mind the memorable reproof of Apelles to one of his pupils, who had painted a picture of Helen of Troy, and loaded her with ornaments:—"So! said Apelles. because you could not paint her beautiful, you have made her rich!" However much the Romans merit such a rebuke, certainly the Greeks do not. In their art nothing was overloaded, some of the most beautiful being remarkable for the comparatively moderate application of ornament, at least till about the Roman Conquest, when the Greek artists probably themselves followed out their art in the Roman capital, and to the Roman taste.

Reviewing the development of ornamental art among the Greeks (as the lecturer had previously been doing with illustrated reference to the spiral, acanthus, guilloche, &c.), we find the first great efforts at Samos, then at Ephesus, Ægina, Athens, and Delphi, Pæstum, and Sicily. Athens finally triumphed through the fostering care of Pericles, and the great school which arose out of his efforts reached its utmost perfection in the time of Alexander. This is true not only of ornamental art, but of all other arts dependant on form and colour. The grand essential qualities of art developed in the works of Polygnotus and Phidias received their last refinements under the hands of Lysippus and Apelles, and their contemporaries.

Some idea was then given of the progress of the rivalry between the Doric in the west and the Ionic in the east; of the decorations of those temples in which both orders were combined—the Propylæa of Athens and Eleusis for example; of the finer monuments of both orders grouped together on the Acropolis, or citadel of Athens, and particularly of the Doric Parthenon, and the Ionic Erectheium. The probable general style of the polychromic embellishments of the Parthenon was illustrated by the restoration of Dr. Kugler of Berlin. The sanctuary, continued the lecturer, contained the goddess's statue, of gold and ivory, of most colossal proportions, the work of Phidias, and one of the greatest of those surprising and costly productions of the Greeks called chrys-elephantine, that is of gold and ivory, and of which Phidias alone executed six.

The Chrys-elephantine statue of Minerva, in the Parthenon, was about 40 feet high. The flesh was entirely of ivory, the costume of gold, and the ornaments of gold, colour, and precious stones. There have been many speculations as to how these ivory figures were constructed, and the eminent French antiquary, M. Quatremére de Quincy, has devoted an elaborate essay to this subject. Though ivory was much more abundant in ancient times than it is now, it is not to be for a moment supposed that these Chrys-elephantine figures were built entirely of ivory, even though hollow. The ivory was a mere outer casing, fixed in small pieces upon a core of wood, or perhaps some other material, skilfully prepared to receive it; and it was probably laid on in uniform thicknesses—not a very difficult process, when we consider that the Greeks were in possession of a method of softening their ivory. Plutarch mentions the softeners of ivory as one of the distinct classes of artists employed by Pericles, and these were the men probably employed to fix the ivory upon the core. Pausanias also mentions that the Greeks flattened the round pieces of elephants' tusks by first rendering them soft by heat—perhaps by steaming; and being then allowed to cool under pressure they might assume the required shape. When thus fixed the sculptor could fashion the various parts to his taste.

The great triumph of this species of art was the colossal sitting statue of Jupiter, in his temple at Olympia, in Elis, a cluster of temples in the plain where the great periodical games of the Greeks took place. This incomparable work was the masterpiece of Phidias, and, like the Temple of Diana at Ephesus, one of the seven wonders of the world. The lecturer then described this celebrated statue in the words of Pausanias, which, for the sake of some of our own readers, who may not be familiar with, or may wish to recall, the idea of this wonder of the ancient world, we may here also note down from the lecturer's description. The god was represented seated on his throne, under the covering of the temple, and the whole height of the statue, exclusive of the pedestal, is said to have been something more than 40 feet, an almost incredible magnitude, when we consider the material and the manner of its workmanship. It occupied Phidias and his assistants about four years, during the 80th Olympiad, or from 437 to 433 B.C., inclusive, and immediately after the completion of the Minerva of the Parthenon.

"The god," says Pausanias, "is seated on a throne made of ivory and gold. He wears a crown of olive branch on his head. In his right hand is the figure of Victory, also of gold and ivory, with a crown on her head, and holding a fillet. In his left hand he holds a beautiful sceptre set with all kinds of precious stones. The bird on the top of it is an eagle. His sandals are also of gold, and his mantle likewise, which is ornamented with figures of animals and lilies. The throne itself is variegated with gold, stones, ivory, and ebony, and is decorated with painted reliefs. It is adorned, also, with statues. At each foot or leg of the throne are four dancing victories, and two others on the pedestal of each foot. On (above?) the two front feet are Theban youths carried away by sphinxes, and below the sphinxes are Apollo and Diana destroying the children of Niobe."

The charge of this statue, which remained at Olympia undisturbed for about 800 years, was given, in perpetuity, to the descendants of Phidias. Their duty was to keep it clean, and to rub it constantly with oil, to preserve the ivory from suffering any injury from the marshy atmosphere of the grove in which the temple stood. They were called Phaidruntæ, which means, literally, polishers or cleaners. They had still the care of it in the time of Pausanias, who visited Olympia 500 years after the death of Phidias. This great sculptor died in the year 432 B.C., not many months after the completion of this master-piece.

There seems to have been considerable difficulty in keeping these chrys-elephantine works in order, the great difficulty being the climate, though, in Greece, at Olympia, it was too damp, at Athens too dry. While the Olympian Jupiter required to be frequently anointed with oil, the Minerva of the Parthenon, on the lofty dry Acropolis of Athens, required to be constantly sprinkled with water. A work, however, of this class, also by Phidias, wholly free from these objections, was the statue of Esculapius at Epidaurus, which was placed immediately over a well, the evaporations from which maintained a constant degree of moisture in the atmosphere, and thus preserved the statue—a remedy as simple as efficacious.

The Olympian Jupiter is said, though not upon very authentic sources, to have been carried to Constantinople, by the orders of Theodosius the Great, and there to have perished, about a century afterwards, in the fire which consumed the Lauseion, in which it was placed, in the year 475.

After a cursory allusion to the still more gigantic bronze statue of Minerva Promachos, in the Acropolis at Athens, made from the spoils of Marathon, and forming the greatest of all the works of Phidias, the lecturer proceeded to explain, in detail, the various ornamental and other portions of Greek architecture previously alluded to, and especially with reference to the Erectheum, the distinction between the Attic and Ionic column and base, and other decorative contrasts and comparisons, in which the Ionic temple of Ephesus, and various other examples, were illustrated, the elements of the voluted and Corinthian orders of architecture at large described, and the progress of the Periclean age of decorative Greek art traced through its increasing tendency to richness and abundance of ornament, rather than chastity of principles, till the conquest of Asia introduced a taste for even oriental display, which steadily progressed till the time of Nero, when mere vermillion and gilding were preferred to the tasteful polychromy of the Parthenon, and carved scrolls or griffins, or other monstrous combinations, were substituted for the noble decorations of Phidias. A disquisition on dolphins, tritons, satyrs, fauns, and 'chimeras dire' then followed, with an account of the lavish expenditure of the Greeks on mural and other household decorations in the time of Alexander, who, according to Pliny, paid Apelles 50,000*l.* for a single picture of himself, as Jupiter Tonans. Then it was that artists had their golden age, even though at times compelled by threats and imprisonment, no less than by bribes and honour, to undertake their prized productions.

Where the artist was so much in request as in Greece, whether painter, sculptor, or architect, he took his social position accordingly, and many of the Greek artists assumed an extraordinary degree of consequence, being most sumptuous in their habits, indulging in a costliness of costume worthy of a Sybarite. Zeuxis and his rival Parrhasius, were notorious for ostentation and magnificence of dress. Zeuxis, latterly, even gave away his pictures, declaring that they were beyond all price, and he appeared in public with his name embroidered in letters of gold around the hem of his mantle. Parrhasius also always appeared in public with a golden head-dress and a purple robe. His sandals were bound by golden straps, and he carried a golden-headed staff otherwise richly decorated. Such was the appearance of a Greek painter in the time of Socrates; and though Parrhasius may have been somewhat extreme in his love of display—his dress rather according with our notions of regal costume than that of an artist—a man of such taste and eminence in art would never have made himself *ridiculous* by his costume; and doubtless, therefore, the splendour of his attire was quite justified by the fashions of his times.

When considered together with what we read of the gorgeous dress of the Sybarites, this shows us that the love of art, when once developed, spreads itself in all directions, impressing every object with its beneficial influence, not less those of use than those of luxury. The costly and gorgeous structures of the Greeks were not mere works of luxurious extravagance. Though the contrast between the palace of the prince and the cottage of the artificer may be great, we must recollect that whole villages of cottages have sometimes owed their very existence to the erection of one of these palaces. The prince cannot indulge in the gratification of his taste for splendour without at the same time, either directly or indirectly, gladdening the hearts of thousands of poor artificers; and we should look upon the greatest buildings not as monuments of the extravagance of luxury, but rather of the skill and industry of the artist.

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THE YARBOROUGH MONUMENT, at Bembridge-down, east end of Isle of Wight, had its capping-stone placed on Monday week. The structure, which is an obelisk, is of Penryn granite, 75 feet high, 14 feet at the base, and 28 feet at the lower step. A lightning conductor passes through the centre. The panels for an inscription to the late Earl and Yacht-commodore, have not yet been filled up. The building, according to the *Hampshire Advertiser*, is to serve as a sea-mark, the site having been carefully selected to that end. Mr. Peter Rolt was the builder.

## MUTUAL INSTRUCTION AT THE SCHOOL OF DESIGN.

THE following is the substance of the address read by Mr. Raimbach at the meeting of students mentioned in our last:—

Fellow Students,—You are aware that this school was established for the twofold purpose of educating a class of designers who should be able successfully to compete with the foreign ornamentist; and a sufficient number of skilled draughtsmen and pattern drawers to assist in carrying out the works of the first-mentioned. It is generally allowed that the latter object has been successful, and that not only this school, but the branch schools also, have produced first-rate draughtsmen in every department. But there is still the impression, among all who are interested in the subject, that the schools have altogether failed as schools of design. It is still asked, where are the designers the schools were established to supply—who were to drive French and German patterns out of the British market—who were to raise the commercial value of our manufactures, by introducing beauty of design even in the meanest article of use or ornament, and to elevate the people by familiarising them with that elegance of form, harmony of colour, and fitness for use combined, which are only found among the productions of a refined age and nation?

Although the school has been established above ten years, it is yet, perhaps, too much to expect so desirable an effect. But are we nearer our object than ten years ago? The patterns, as well of textile fabrics as of such articles as paper-hangings, furniture, and pottery, are as ordinary, not to say as ugly, as ever,—and, as regards the latter, a substitute for the "willow pattern" is yet to be devised. If it be impossible to walk through any of our great thoroughfares without being struck with the great improvement displayed in every kind of silk, satin, shawl, or muslin; who will say that the revision of the tariff has not had more effect in producing that improvement than the schools of design? Who will deny that, where the manufacture is native, the pattern is foreign? And when we hear of any nobleman's or gentleman's mansion being decorated with more than ordinary splendour, it is sure to have been done under the superintendence of some Herr Von Homberg, assisted by foreign artists and workmen, brought over from the continent at an enormous expense. The same practice is applied to club-houses, play-houses, palaces, and exchanges: our churches we adorn ourselves,—with whitewash.

And here let me remind you that I do not dispute the superiority of the foreign ornamentists (though I think the preference for their works is supported rather by fashion than by judgment), but I will maintain that there is no reason that this superiority should continue. It does not exist in *fine art*, why should it in art applied to manufactures? That many difficulties have interposed to prevent the attainment of the chief object for which the school was established, I am well aware. The greatest obstacle is, doubtless, the very general ignorance of the students as to the manufacturing processes to which their designs must, more or less in every case, be adapted. This circumstance renders the designs produced in the school so usually unfitted for manufacture, as to make them practically useless. It matters little enough that a design possesses every artistic excellence, if it be incapable of adaptation to a manufactured article; and while our manufacturers, by importing French patterns (in Manchester alone to the amount of above 20,000*l.* per annum), can obtain exactly what is suited to their purpose, it is not to be expected they will purchase what is not. This deficiency in the course of instruction was at one time attempted to be supplied. In 1843 a course of practical lectures on manufactures was delivered by Mr. Cowper, of King's College. But although regularly and numerously attended, they were discontinued. They comprised calico, silk, and letter-press printing; hand, power, plain, and figured weaving; pottery and porcelain, engraving and sculpture by machinery, type and stereotype-founding and the framing of machinery,—some of them rather foreign to the purpose for which they were intended.

The annual report for 1845 still alludes to the great want of practical and technical knowledge, and proceeds to say, "It is remarked generally of all the schools, that instances continually occur of students who possess superior natural endowments, with competent knowledge of art and power of execution, but who from deficiency of that technical knowledge which can only be effectually learned by actual experience in the factory and workshop, cannot procure from manufacturers the employment they seek; while others who have found means to add this requisite information to their artistic knowledge readily obtain engagements."

I differ in opinion from this report, in so far that I think *much* practical knowledge may be obtained without attending the factory or working at the loom. A good lecture, with proper diagrams, can often explain a process which is quite unintelligible in actual operation; and a man might stew himself a long time in an engine-room before he got so clear a knowledge of the principles of action in the steam-engine as may be derived from a careful perusal of Dr. Lardner's book; and it is my firm belief and conviction that this difficulty can be best overcome by the students themselves, and that the formation of this association supplies a means not only for accomplishing this, but for the removal of other difficulties which have impeded the operations of the school ever since its commencement.

Our association has been formed under circumstances peculiarly favourable, and at a time when public attention, fatigued with the excitement of foreign revolutions and rebellions, and relieved from the fear of domestic disturbances, is returning to the contemplation of our own progress as a nation, the revision of our laws, the improvement of our manufactures, the advancement of our arts. The commendatory letter received from Mr. Deverell, on the part of the council of the school, and the interest taken in its welfare by the masters, are circumstances on which we may well congratulate ourselves. The free use of this noble room, in which to hold our weekly meetings; the fact of being surrounded by examples of the highest class in every department of ornamental art of every age and from all countries; the power of reference to a valuable collection of books of prints and specimens, and the extended access to the lending library which has been accorded to such of our members who, in the preparation of papers or essays, wish to consult works on similar subjects, are further evidences of the favour with which we are viewed by the council and authorities. It is, therefore, incumbent on us to exert ourselves for our own advancement, and that we are both able and willing to do so is proved by the list of papers in preparation, which has been posted on the door of this room, among which are several on practical manufacturing subjects.

But our association has further objects in view; there is the management of the specimens of art belonging to the school, and the formation of a catalogue: the collection of materials under a uniform system will be a suitable employment for our younger members. The want of such a catalogue has long been felt, not only by the students but by others. The school being open to the public, strangers may occasionally be seen, who, on entering, stare vacantly around, at a loss where to begin, apparently confused by the very heterogeneous arrangement of objects before them, and who, after a very short visit, depart neither improved nor gratified; whereas, with a proper arrangement and a cheap descriptive catalogue, an afternoon might be both profitably and amusingly passed by the artisan, tradesman, manufacturer, or artist.

The formation of a museum of ornamental art and other projects are so dependent on the extension of the accommodation provided by Government, that it would be premature to speak particularly of them; but that the attainment of them will be much accelerated by the exertions of this association is unquestionable. Only let each member do his best, let each freely impart the knowledge he possesses (and remember that there is nothing we learn so thoroughly as that we teach to others), and we shall see our association gaining strength and power, extending branches to the provincial schools, and rendering this school, as it should be, the best market for the manufacturer in want of designs—the shortest road to a knowledge of ornamental art in all its provinces, and a means of placing our nation above all others in art applied to manufactures, as it is now in every other branch of civilization.

## AN EXAMPLE FOR THEIR "BETTERS."

### REDCLIFFE CHURCH TOWER.

FOR some time past St. Mary Redcliffe Church, Bristol, has been kept open for visiters the whole day, free of any fee. A box is placed in a convenient position to receive donations towards the restoration from such as are disposed to aid a good work. There is also a book in which the donor may register the gift. A few weeks ago, three working men, wayfarers, examined the building in all its parts with evident delight, and on quitting left this entry in the subscription-book—"From three journeymen carpenters, on their way from London to Cork, seven shillings and six pence."

All honour to them for the good and right feeling which prompted the act, and may it serve as a stimulus to others!

The following report, which has appeared in the various Bristol papers, tells its own story:—

"To the Vicar, Churchwardens, and Vestry of the Parish of St. Mary Redcliff, Bristol.

"Gentlemen,—By direction of your churchwarden, I beg leave to report to you that my attention being directed to the condition of the spiret, or pinnacle, as it is more commonly called, of the south-east turret on the tower of the parish church, I carefully examined the same on Monday last, and found it to be in an imminently insecure and dangerous state.

"This applies not only to the spiret, with its finial, but to the upper part of the turret itself: the stones composing it are eroded and crushed, it is rent in various places, and appears to have settled over slightly towards the body of the church, while the finial and top of the spiret have fallen towards the spire.

The whole is in such a condition that, although it might remain as it now stands for some time, a high wind, the slightest discharge of the electric fluid, or the further failure of some of the stones, which might happen at any moment, could scarcely fail to precipitate it, for the most part on to the roof of the nave, and probably cause most serious damage to the inside of the church, and to the organ immediately below.

"It is with much reluctance that I recommend any step that will make more evident the ruin which is rapidly falling on this tower—a tower with scarcely its equal for beauty in the kingdom. The threatening state of the turret, however, forbids hesitation, and makes it my duty to advise that the upper portion of the spiret should be taken down, and the lower parts, at the foot, pinned up with cement, so as to render apparent any further movement.

"The other turrets are in a miserable state of disruption and decay, but do not seem to threaten immediate danger.—I have the honour to subscribe myself, gentlemen, your obedient servant,

"GEORGE GODWIN, Architect.

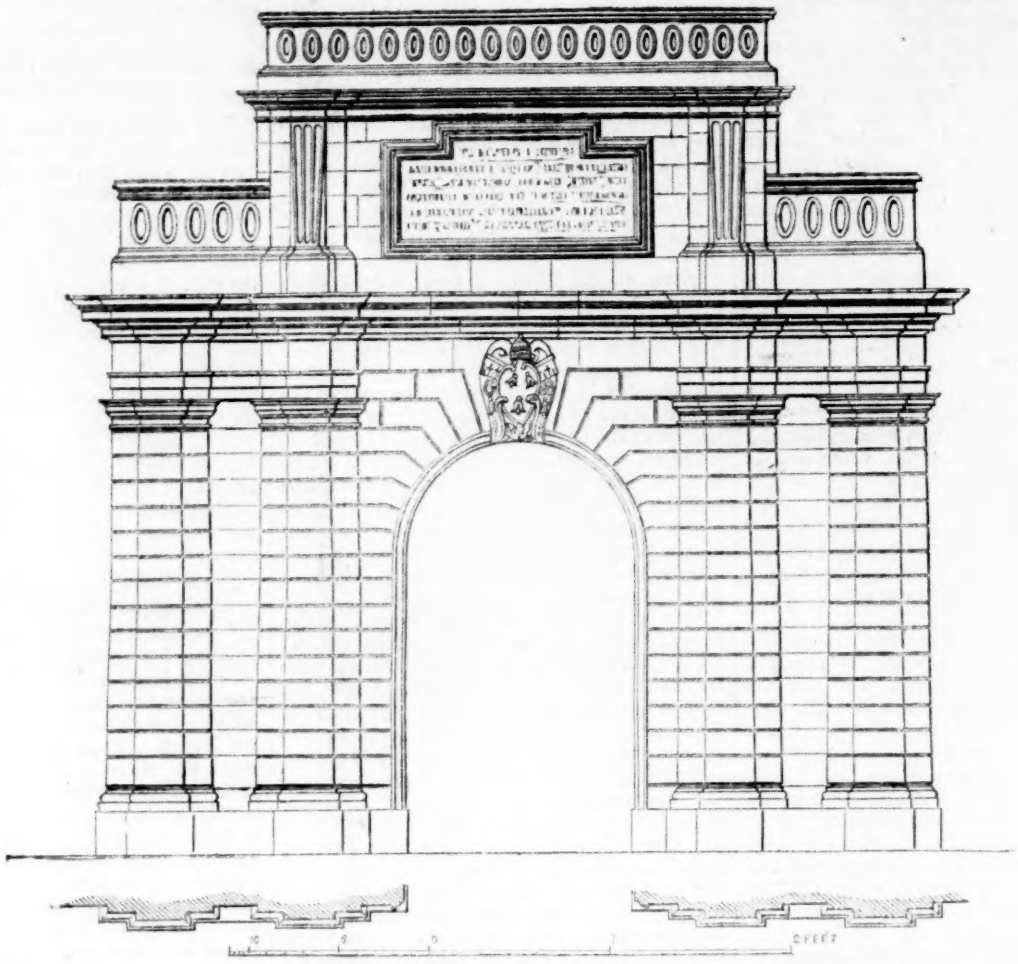
"Brompton, Middlesex, Feb. 14, 1849."

Part of the turret has since been taken down.

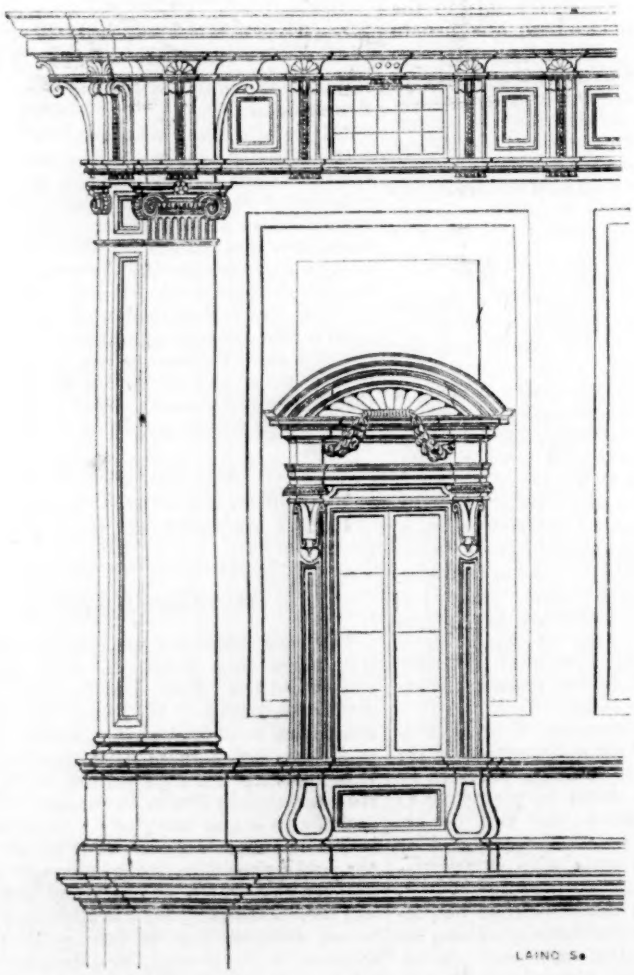
## GALVANIZED IRON.

WE have before us a specimen of galvanized iron taken from a cistern which has been erected but two years. It is full of holes and utterly destroyed. We received, sometime since, from another quarter, a similar example of failure, but forbore from mentioning it. Remembering the high opinion of this material expressed by Professor Brande and others, and that it is now being very extensively used in lieu of lead and copper, it is desirable that the public should have the means of judging between that which will last and that which will not. One Company has addressed a letter to us, asserting that in their process no admixture of *tin* is used, and leading to the inference that it is where this second material is used that the result is unsatisfactory. What is wanted, however, is the guaranteed actual experience of disinterested parties, and this we shall be glad to receive.

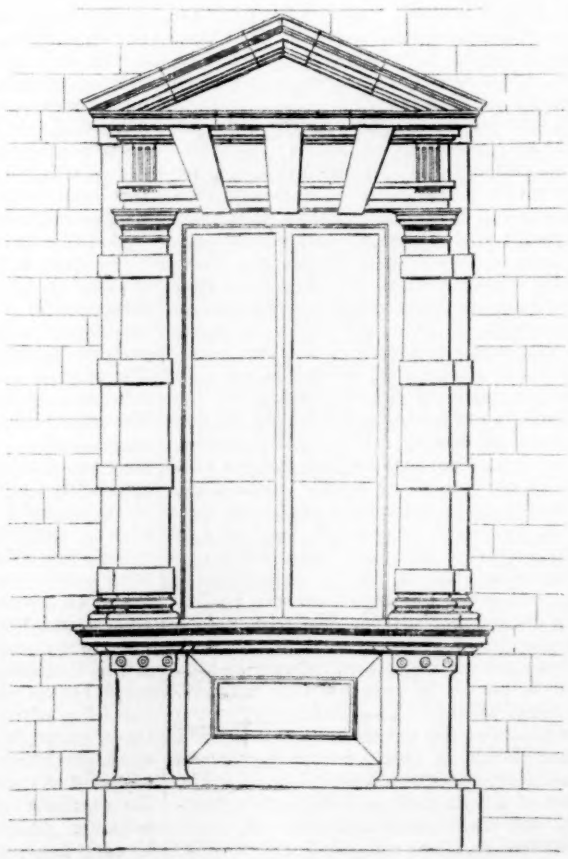
## SUGGESTIONS FOR STREET-ARCHITECTURE.



PLAN AND ELEVATION OF PORTA ST. PANCRAZIO, AT ROME, ALSO CALLED THE AURELIAN AND JANICULAN GATE.



ANGLE OF THE PALAZZO DELLA CONSULTA, ON THE QUIRINAL, ROME.



GROUND-FLOOR WINDOW OF A PALACE ON THE LUNGO L'ARORO, AT PISA.

GREENSTED CHURCH, ESSEX, RESTORED.

## SUGGESTIONS FOR STREET-ARCHITECTURE.

PLAN AND ELEVATION OF PORTA ST. PANCRAZIO, AT ROME, ALSO CALLED THE AURELIAN AND JAMICULAN GATE.

This gate was built on the site of an older one, by Antonio de Rosái, about the middle of the seventeenth century.

ANGLE OF THE PALAZZO DELLA CONSULTA, ON THE QUIRINAL, ROME.

This palace was built for Clement XIIth, by Fuga, about the year 1730. It stands on the most elevated ground in Rome, and forms one side of the square of Monte Cavallo. It is used for different public offices.

GROUND-FLOOR WINDOW OF A PALACE ON THE LUNGO L'ARORO, AT PISA.

This palace was built by Michelangelo Buonarotti, and is also interesting as having been Lord Byron's residence during his stay in Pisa.

## WOODEN CHURCH AT GREENSTED, ESSEX.

The interest due to this little building arises from the material of which it is constructed, from its undoubted antiquity, and from the strong evidence that exists of its having been originally built as a place for the reception of the corpse of St. Edmund, which, on its return from London to Bury St. Edmund's, in the year 1013, was, as Lydgate, a monk of that monastery (St. Edmund's) informs us, conveyed in a chest or feretory.

St. Edmund began to reign in "East Anglia," A.D. 855. He was crowned the following year at Bury. He is supposed to have been killed in battle fifteen years afterwards.

Of the application of timber to the construction of sacred buildings, we have, in these early days, abundant evidence in many of the northern countries, as well as in England. "One very remarkable building of this kind is yet in existence in Norway; it is the church of Hitterdall, in Tellemark, erected about the twelfth century. It is reared of balks of fir, now hardened and blackened by time, and decorated with carvings of scales and lozenges." And with us, "There was a time," says the Venerable Bede, "when there was not a stone church in all the land, but the custom was to build them all of wood." At York, the earliest cathedral was constructed of wood. The abbey church of Athelingey, built by the great Alfred, was built only of wood. And later still we find, "previously to the foundation of the present cathedral at Salisbury, in the thirteenth century, the first business of the monks was to erect and consecrate a wooden chapel for temporary use."

It is not then to be wondered at, that in a retired spot, for a purely temporary purpose, and in a county devoid of stone, wood should have been adopted as the material for a small structure, even of a very sacred kind. The inclosing walls of this building are apparently of oak, and not of chesnut, as has been supposed by some. They are about 6 feet high, including the cill and plate, and are formed of rough half trees, averaging about 12 inches by 6 inches (the greatest length on the base line being 18 inches by 9 inches, and the least 8 inches by 6 inches). Mr. Suckling does not believe them to have been "half trees," but that "they had a portion of the centre, or heart, cut out, probably to furnish beams for the construction of the roof and cills; the outsides or slabs thus left being placed on the cills." We see no evidence of this, for the timbers were evidently left rough, and the dimensions prove them to have been, as nearly as may be, "half trees." These uprights were laid on an oak cill, 8 inches by 8 inches, and tenoned into a groove 1½-inch deep, and secured with oak pins. The cill on the south side was laid on the actual earth; that on the north side had, in two places, some rough flints, without any mortar driven under. The roof plates averaged 7 inches by 7 inches, and had a groove corresponding with the cill, into which the uprights were tenoned and pinned. The plates were also of oak, but they and the cills were very roughly hewn, in some parts being 10 inches by 10 inches, and in others 6 inches by 6 inches or 7 inches.

There were twenty-five planks or uprights on the north side, and twenty-one on the south side. The uprights in the north side were the least decayed. Those on the south side required an average of 5 inches of rotten wood to be removed, those on the north about 1 inch only, and the heights of the uprights, as now refixed, measuring between plate and cill, are, on the north side, 4 feet 8 inches, on the south side, 4 feet 4 inches, the cills being bedded on a few courses of brickwork in cement to keep them clear of damp. The uprights were tongued together at the junction with oak strips, and a most effectual means it proved of keeping out the wet; for although the interior was plastered, there was no evidence, in any part, of wet having driven in at the feather edge junction of the uprights,—a strange contrast to many of our modern churches, where, with all the adjuncts of stone and mortar, it is found no easy matter to keep out the driving weather from the south-west.

The roof was heavy, and without any particular character; it consisted of a tie-beam, at less than 6 feet from the floor, with struts. The covering was tile. The inside of the timbers were plastered, so that internally the character and interest of the construction was lost.

The seats were of all sorts of height and form, and, for so small a church, afforded some good specimens of the "cattle pen."

The church derived light from three dormer windows of most "domestic" appearance; and an open wooden porch, without any style or beauty, gave access to the church on the south side by means of a very low door.

The restoration, as our readers are aware, has been effected under the direction of Messrs. Wyatt and Brandon.

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**Proposed New Workhouse for St. Margaret's Parish.**—The Commissioners for Westminster Improvements have given notice to the parochial authorities of St. Margaret, Westminster, that in six months hence they shall require a wing of the present workhouse for the new Victoria-street, and the whole of it cleared away in two years. The question has, therefore, been raised, as to where the new workhouse shall be built, as it will be necessary to set about it immediately, to have it ready for the reception of the poor by the expiration of the period named. The estimated cost of a new workhouse is 20,000*l*. This parish is governed by a close vestry, and the course which will be adopted for obtaining the best design is looked for with some interest.

## ON FIRE-PROOF BUILDINGS.

Mr. BRAIDWOOD, in his paper "On Fire-proof Buildings," read at the Institution of Civil Engineers, on the 27th ult., demonstrated, by a collection of specimens of metal from buildings that had been destroyed by fire, that occasionally the temperature in the conflagration of large buildings rose almost to the melting point of cast-iron, and that, even in a small fire, beams and columns of cast-iron would be so affected by the heat and the jets of water upon them, that they would probably be destroyed, and sometimes cause a fearful loss of life, as in many of the so-called fire-proof warehouses of the city: a number of persons employed on the premises slept in the upper floors, and, if the lower beams gave way, the whole would be dragged down suddenly; whereas timber beams resisted fire some time, and allowed time for the inmates to escape.

Another point which the author considered had not been sufficiently insisted on, was the derangement of the brickwork by the expansion of the iron beams at high temperature, and its sudden contraction on the application of cold water; and, also, from the mortar becoming pulverized by the excessive heat—instances of which have been known to occur.

The following were the principles on which Mr. Fairbairn had proposed to construct fire-proof buildings:—

1. The whole of the building to be composed of incombustible materials, such as iron, stone, or brick.

2. That every opening or crevice communicating with the external atmosphere be kept closed.

3. An isolated stone or iron staircase to be attached to every story, and to be furnished with a line of water-pipes communicating with the mains in the street.

4. The different warehouses to be divided by strong partition walls, and no more openings to be made than are absolutely necessary.

5. That the iron columns, beams, and brick arches be of a strength sufficient not only to support a continuous dead pressure, but also to resist the force of impact to which they are subject.

Lastly. That in order to prevent the columns from being melted, a current of cold air be introduced into the hollow of the columns from an arched tunnel under the floors.

Mr. Braidwood submitted that large buildings containing considerable quantities of combustible goods, and constructed on the usual system, were not practically fire-proof; and that the only construction which would render such buildings safe, would be groined brick arches, supported by pillars of the same material laid in cement. The author was also of opinion, that the loss by fire would be much reduced if warehouses were built of a more moderate size, and completely separated from each other by strong party-walls, instead of being constructed in immense ranges, into which, when fire had once penetrated, it set at defiance all efforts to extinguish it.

In the discussion which ensued, it was generally acknowledged that the principles upon which many buildings, particularly dwellings, were constructed, were very erroneous. It was argued, that even with the ordinary materials, if attention was paid to filling-in the partitions and ceilings, as practised in France, and mentioned in Professor Hosking's book on the regulation of buildings; using slate or stone for the stairs, as from its present cheapness might be done, taking care to support the steps properly, a fire would spread very slowly, and would allow ample time for the escape of the inhabitants.*

At the following meeting (Tuesday, March 6) the discussion was renewed, and extended to such a length as to preclude the reading of any paper.

It was remarked, that the consideration of what was the actual loss of strength of cast-iron, under different degrees of elevation of temperature, was of vital importance. It appeared, from the evidence of Fairbairn's and Hodgkinson's experiments, that there was very little difference of strength between iron, at a temperature below freezing point, and when raised to nearly 600 degrees Fahrenheit. When, however, cast-iron columns and beams were practically subjected to the draught, or current of air, of a tremendous fire, in an extensive warehouse filled with combustible goods, and at the same time receiving large quantities of water from the engines, they must fail, either by melting or crushing.

It appeared, that all the means of arresting fires generally failed, when there was a large area on fire, and that the only effective means of prevention would be, to have smaller and detached warehouses, or separating walls within the larger storehouses; but, inasmuch as this was a very expensive mode of building, and the land where warehouses were required was very costly, it became entirely a mercantile question, whether it was better to lay out a large capital in making a building perfectly fireproof, and providing such means as were in use in a mill at Oldham, for deluging the rooms, on an alarm of fire, or pay an insurance and incur a certain amount of risk.

It was shown, that the system of constructing mills containing machinery, with iron beams and brick arches, was as much for the purpose of avoiding the tremulous movement imparted by wooden beams and floors, as for avoiding the risk of fire; for such were the precautions and care in the mills, that very few were destroyed by fire. It was suggested, that bricks might be made expressly of the proper form to surround the slight iron columns used in buildings, and thus completely protect them from any injury from fire.

* We are surprised to find Mr. Hosking's book so much less known than it deserves to be.

## MANUFACTURES AND DECORATIONS AT THE SOCIETY OF ARTS.

A LARGE number of persons assembled in the Society's rooms on Wednesday evening at the opening of the third annual exhibition of specimens of recent British manufacture and decorative art. Sir John Boileau took the chair, in the absence of the Duke of Buccleugh, who was expected, while the energetic secretary of the society, Mr. Scott Russell, read a report, congratulating the members on the important character of the present collection, and the progress of the society (it now numbers 569 subscribers), and entering into some particulars as to the award of prizes.

The exhibition is particularly rich in works in gold and silver, to which her Majesty, amongst others, has contributed.

At the suggestion of Prince Albert, prizes were offered for wood-carvings, executed by artisans who were not professional wood carvers, with the view of encouraging a home occupation. The result appears satisfactory as a commencement: the first prize was awarded to G. Cook, son of the gate-keeper, at Hyde-park-corner.

There is a collection of paper-hangings at which we may look when the room is less crowded.*

* We have received the following from a correspondent:—At the exhibition of recent British manufactures and decorative art, at the house of the Society of Arts, there is a copy of the famous shield modelled by Pitts, and the catalogue states that a prize has been awarded to Messrs. Hunt and Roskill for the exhibition of this shield of Æneas. It would be interesting to the public to know on what ground this prize is awarded: is it for the excellence of the electro-type deposit, or simply for the exhibition of the work of another? I presume the latter,—as numerous wealthy manufacturers and dealers figure prominently in the list as exhibitors, while little is said or known of the artists whose works they parade. The wording of the catalogue with regard to this shield is so ambiguous, that many persons may suppose Pitts never completed the same; and it is desirable that the public should know that he did so. Pitts, after modelling this shield, executed a cast, finely finished, in plaster of Paris, and this cast was seen by many of the Royal Academicians and most members of the Graphic Society,—and, if my memory do not fail me, it was exhibited at Somerset House. After the completion of the plaster shield, he commenced the execution of a copy in silver, after the old manner of working silver—viz., by taking a cast, in pitch and resin, of one of the compartments of the shield, and laying over it a sheet of silver, and by pressure and hammering bringing the silver to the form of the pitchy model. The work was then finished by the punch and the graver, and such tools as are employed in silver-chasing. He had completed several of these plates, when, in a fit of bodily and mental anguish and despair, aggravated by poverty staring him in the face, he terminated his existence. He left behind him, besides this shield, another, called by him the shield of Hercules; and it would be curious to know what sum his poor widow and children received for these models; also what went with his beautiful group—the Pleiades adorning Night—and some other of his works. The shield of Æneas is the finest composition in the present exhibition: and it is melancholy to think that wealthy exhibitors are receiving a testimonial for the work, while the poor artist, whose poetical genius entered into the spirit of Virgil, and gave form to this grand work, lies forgotten in his grave." Δ.

## ART-UNION OF LONDON.

IT will be remembered that the council of the Art-Union of London offered the sum of 100*l.* for an original bas-relief in plaster, on a base of 24 inches by 8 inches high, to be afterwards engraved by the any-glyptograph process, for general distribution, to the subscribers of the current year, in addition to the "Sabrina.'

In reply to this advertisement, twenty-five bas-reliefs were sent in on the 1st inst., bearing the following titles:—

1. Slaughter of the Innocents.
2. The Entry into Jerusalem.
3. The Death of Juturna.
4. Greatheart's Conquest over Giant Maul.
5. A Grecian Harvest Festival.
6. Pilgrims to Jerusalem.
7. The Entrance of Richard II. and Bolingbroke into London.
8. Reception of Henry VIII. and Emperor Charles V. by Cardinal Wolsey.
9. The Death of Boadicea.
10. Hermione.
11. Comus offering the Cup to the Lady.
12. Suffer little Children to come unto me.
13. Christ entering Jerusalem riding on the Ass.
14. Orpheus.
15. The Lady rescued by her Brothers.
16. A Triumphal Procession.
17. Jubal.
18. The Fall of Satan.
19. St. Paul preaching.
20. Hope the alluring.
21. The Brothers rush in with drawn Swords (Comus).
22. The Beggar died, and was carried by the Angels into Abraham's Bosom.
23. Acteon.
24. Britannia Triumphant: and
25. (Unfinished) Train up a Child in the way he should go.

After examination, the council resolved that the prize of 100*l.* be adjudged to No. 13, as best adapted for the purpose advertised,—and opening the letter sent in with the device marked on No. 13, it was found to contain the name of John Hancock, 4, Brecknock Crescent, and 101, Stanhope-street, Mornington Crescent.

They afterwards decided that, in consequence of the merit of the bas-relief No. 9, overtures should be made to the artist for the purpose of purchasing it for the use of the society. This was found to be by Henry Hugh Armstead, of 37, Liquorpond-street.

The subscription-lists will close on the 31st.

## TOPOGRAPHY OF JERUSALEM.

### WHAT WAS MILLO?

IN the interesting description of Jerusalem given in your pages, the writer states that a "*deep valley, called Millo*, separated Acra from Moriah." This, I venture to observe, is a mistake, there being no authority whatever for the supposition that there was a *valley* or district of any kind within the walls of Jerusalem called by that name. Several old writers have entertained the opinion that the *causeway* formed in the valley between Mount Zion and Mount Moriah was the Millo in question, but the weight of authority, based on the evidence of Scripture, is in favour of another view of the subject.

The "House of Millo" is referred to (Judges ix. 6, 20; 2 Kings xii. 20). "He (Hezekiah) built up all the wall that was broken, and raised it up to the towers, and *repaired Millo in the city of David*, and made darts and shields in abundance," (2 Chronicles xxxii. 5). "So David dwelt in the fort, and called it the city of David, and David built round about from Millo and inward," (2 Samuel v. 9). "Solomon built Millo, and repaired the breaches of the city of David his father," (1 Kings ix. 24). These numerous instances in which Millo is referred to, and the express terms used in several of the passages to denote its locality, place it beyond doubt, first, that Millo was a *building*—one of distinction both as to position and destination, and secondly, that it stood within or in close proximity to, the bulwarks of the city of David. The expression, that David "built round about from Millo and inward," favours the supposition that the "house of Millo" was a building of note, that the work performed was extensive, and that a great distance

lay between the house of Millo and other distinguished buildings of the city, and that they were united by king David, as described in the foregoing text. * *

## NOTES IN THE PROVINCES.

IT is proposed to have St. Martin's Church, Salisbury, wholly repaired, at an estimated cost of 1,000*l.*, of which nearly 600*l.* have been secured.——It is also proposed to restore the Poultry Cross at Salisbury.——The first stone of Cookley New Church, near Kidderminster, was recently laid by Mrs. William Hancocks, who means to present the chancel window. Mr. E. Smith, of Oldswinford, near Stourbridge, builder, is the contractor for the building, a design for which he also furnished. There is to be accommodation for 400, 147 of which will be free sittings.——The committee of the Welsh Educational Institution are about to erect a new college at Llandovery, from a design by Messrs. Fuller and Gingell, of Bristol. Tenders for the works will be called for shortly.——On the Birkenhead Dock-works, 160 men were lately set to work, and it was intended shortly to increase the corps to 500 or 600.——A project has been started for the erection of a temperance hall in Leicester. According to the *Journal*, it is to have two tiers of galleries, with seat-room for 1,665 persons, and a large reading-room, library, club-room, committee-rooms, kitchen, &c. The design, it is added, is in the hands of Mr. Flint, who estimates the cost at 300 guineas. ——On Tuesday week the foundation-stone of a church was laid at Shelf, between Halifax and Bradford. Messrs. Mallinson and Healey are the architects. Mr. John Hardy has given 500*l.* towards the building, and 2,500*l.* towards the endowment. The church will consist of a nave with aisles and a chancel. At the w t end of the nave will be a bell-gable. The design is decorated, and similar to that now erecting at Bank Foot, also by the munificent aid of Mr. Hardy. The accommodation will be about 490, nearly all free. Cost of erection, including repair fund, about 1,800*l.*—— The Lords of Treasury have consented to the sale of a piece of corporation land at Doncaster to the Cemetery Company there for the new cemetery. The area is 7 a. 2 r. 13 p., and costs 500*l.*, to be applied in payment of corporation debts.——The town council of Newcastle have resolved on the erection of a new street from Neville-street and Westgate-street to the Bigg-market, on condition that 10,500*l.* be sufficient to realize the project. ——Two rows of workmen's houses, ten in a row, with a foreman's 'mansion' as a terminus between them, all under the somewhat ambitious title of 'New Gateshead,' have been erected behind the ironworks of Messrs. Hawks, Crawshay, and Sons, of Gateshead, as residences for some of those in their employment. The lot, however, merits notice, according to the *Gateshead Observer*, who, speaking of the unity of the design, as a cross-breed between the Elizabethan and the Swiss, declares that the whole has quite a collegiate aspect.—May such classical precincts never be defiled by 'puddle,' 'pig,' or 'donkey,'—irony or not irony, all the same. Moreover, may they be illuminated with a never-ceasing shower of "sparks from the anvil," ever and anon elicited by some choice collegiate, with 'head and harigals' as clear as may their precincts ever then be.—The plan, when completed, will comprise half-a-dozen such erections, each apart from the rest, but all facing inwards on a verdant square. The architects are Messrs. J. and B. Green, of Newcastle, and the contractor (at least of the section already erected) is Mr. C. J. Pearson, of Gateshead. The whole design, so far as regards the improvement of the physical condition of their workmen, is, says our authority, quite characteristic of the firm at whose desire and expense it is being carried out; and we cordially re-echo the aspiration—Would it were characteristic of every other!——A correspondent, says the same paper, calls our attention to the accidents —frequently serious, sometimes fatal—which occur at the Sunderland docks, now in progress of construction, and suggests that some better provision is needed for such emergencies. The infirmary, says he, is nearly a mile distant from the dock, and an hour must elapse before surgical aid is rendered—perhaps 'too late.' A levy is made on the workmen by the contractors, to which, I believe, they contribute themselves; and all that is required is the provision of a properly furnished room at the docks, in which, if need be, a surgeon may render immediate assistance. Some better mode of conveyance to the infirmary might also be adopted. We are sure that the contractors will give a ready ear to such suggestions.——The town council of Edinburgh have agreed to apply to Government for leave to throw back the screen in front of the Register House, for 10 or more feet, so as to widen the carriage-way at the head of Leith-street, long a subject of complaint by the citizens.——Four sites, extending in all to about 150 acres, have been selected at different points adjacent to Glasgow, where it is proposed to form pleasure-grounds for the people, with bowling-greens, curling and skating ponds, archery grounds, promenades, garden-lots, &c., and also with buildings for in-door amusement and instruction.

## METROPOLITAN COMMISSION OF SEWERS.

### IMPORTANT QUESTION.

A GENERAL court was held on Thursday, the 1st instant, at the Sewers'-office, Greek-street; the Right Hon. the Earl of Carlisle in the chair.

A decree was received from the Lord Mayor of London, setting forth that, in compliance with the Act 11 & 12 Vict., four commissioners to represent the interests of the city of London at this court had been appointed—viz., Alderman Lawrence, Mr. Deputy Harrison, Mr. Deputy Peacock, and Mr. Norris.

*The Closed-door Business of the Commission.*—The Hon. F. Byng moved that the minutes of the general committee of the 22nd Feb. be read. These set forth that a motion had been made in that committee by Mr. Leslie, seconded by Mr. Byng, that it be recommended to the Court of Sewers not to adopt the report of the Bye-laws Committee, dated Feb. 9, on the ground of the illegality of the recommendations contained therein, as no authority to delegate the powers of the commission to committees is to be found in the commission itself, or in the general statutes on sewers; but that every facility was given in the 11 & 12 Vict. to the commission, as a court of record, to carry out most advantageously for the public (by making the public fully acquainted with all its proceedings) the objects for which the commission issued. That the proceedings of this court could be reviewed by the Court of Queen's Bench; that the appointment of committees was in violation of the statute, and that the time of the officers, which ought to be occupied in the various works in progress, was taken up in almost daily attendance upon some one or other of the special or sub-committees. This motion in the committee was negatived by a large majority.

The Earl of Carlisle wished to offer a few words on a point that occurred to his mind, without expressing any opinion on the main question involved in the resolutions that had been read, as to the manner of carrying on the business of this court. Whatever might be the expediency of that course, it was a question so material to the constitution and working of that court, he thought, if any doubt were entertained, that such doubt should be immediately cleared up; and therefore he suggested that a special case should be drawn up and submitted to the highest law officers of the crown.

Mr. Byng said the adoption of that course would not prevent him protesting against the illegality of what had been done already. He had before submitted a motion on the illegality of their proceedings, but how was that resolution met? Why, by the members of the Works' Committee passing certain resolutions; and therefore the attendance of himself and other commissioners was useless. Every proceeding of that commission should be made public, for, unless they carried the public with them, the public would be unrepresented, and their entire acts would be looked upon with suspicion; and, after all, what had these committees done? The time had been wasted, for they had done little or nothing, but employed the officers of the court to the neglect of their ordinary duties. He had no wish unnecessarily to detain the court, his former motion having been negatived, but he contended that all courts and committees should be open. Now, as to the constitution of the Works' Committee, it was most essential that it should comprise gentlemen of the greatest practical experience, several of whom were not to be found on this committee. There was, he believed, no authority whatever for standing committees. There might be special inquiries for special works—special committees and adjourned committees,—but the court, and the court alone, were qualified to judge of their necessity. There was no difficulty in the court carrying out great works, as they had been carried out by the court before. It was his opinion that all standing committees were illegal, especially constituted as they were of persons having no special knowledge of the work they had to superintend; and, as an instance, he might mention that he himself, without his knowledge or consent, had been placed on the finance committee, although he knew nothing of figures. As a member of the late Westminster commission, he had worked, and with Mr. Leslie, succeeded, in bringing it into that contempt it eventually received; but as a commissioner of the present, he was by no means satisfied to act under any other board, not even the Board of Health. He hoped he should receive credit for having given every degree of force in his power to that board, but he would not give up his powers as a commissioner to make a branch of that board, or to pay the expenses of it. He hoped to see this court well carried out for the benefit of the public, but he objected to any proceedings or works that were not known to the public, who might well become suspicious of a small body—and that body, too, appointed by the Crown—with immense powers to rate property to the amount of seven millions. If their deeds were good they ought to carry the full approbation of the public with them. He could not omit to notice that on an hon. commissioner opposite being spoken to on this subject (Mr. Chadwick), that gentleman thought that if he (Mr. Byng) was dissatisfied with the course adopted, the most gentlemanly way would be to retire from the commission, and a threat was implied that if commissioners obstructed—that is to say—if they created discussion, they would be superseded from the commission, and the names of other persons substituted; and the paid assistant secretary to the Board of Health, who was also a sewers' commissioner, was at the same time personally rude to him. During fifteen years he had been a commissioner, and during stormy times, yet he had never received such an affront in that room before. He again denounced these committees as an evasion of the law, and feeling the duty he owed to the public, he would not be implicated in their acts, or attend there to register the proceedings of a committee which he firmly believed to be illegal. The hon. gentleman concluded by moving that all courts and committees should be open.

Mr. Chadwick said there was a very great difference between the new and old commissions, when courts were held at long intervals, and the works were brought forward in a mob, and in a state that rendered it impossible that they could be properly considered; and proofs of it might be found in the works of the old commissioners, which were admitted to be a waste of the public money, even by the gentlemen opposite. He justified the subdivision of labour by committees, and this was proved by the operation of the Ordnance Survey Committee. A member of the House of Commons well acquainted with map-making, had said that the survey could not be executed and carried out in less than six years, and at an expense of 300,000*l.* However, notwithstanding the obstructions unnecessarily thrown in the way by members of the old commission now in the new commission, he believed the work would be got through in one year; and that works that would formerly have cost 10,000*l.* to 20,000*l.* would now be done better and more completely for 3,000*l.* or 4,000*l.* There was no doubt that the necessities of the public now required different means of improvement to those carried on by the hon. gentleman and his colleagues in the old commission, and had it not been for the violent obstruction to the subject of house drainage by members of the old commission—

The Earl of Carlisle objected to the use of the word "obstruction;" every commissioner had a right to express his opinion.

Mr. Chadwick resumed, and justified the subdivision of labour, for by it the wants of three districts would be met by the same expense that gentlemen opposite did not, three years ago, think out of the way for one. He was opposed to open committees, as it would be impracticable to carry on the business of experiment if every body was allowed to be present. He then reviewed the works of improvement, and the saving effected in the works performed, and maintained it was in open vestries and open courts that "jobs" were more easily perpetrated.

Mr. Leslie said he knew nothing of old or new commissioners. He was there as a commissioner under the Act 11 and 12 Vict., as a trustee for the public, and to do his best for the public interest, and that he would do; and he could not let the present opportunity pass without one or two observations on what had fallen from the commissioner opposite (Mr. Chadwick), which should be of the most friendly character. Mr. Chadwick thought the business of the commission best done by committees, and upon this point he (Mr. Leslie) took issue after thirteen years' experience. When he entered the Westminster commission he found enormous sized sewers, and he took great trouble to get the adoption of the egg-shaped sewers, and

obtained the opinion of Sir Charles Pasley and other scientific as well as practical men concurring in his opinion, and they were ultimately adopted. The hon. commissioner had spoken of the great difficulty experienced through the opposition to house drainage. Why, the report had been about thirteen months, and they had never had a discussion. The report was full of error, and wrong in principle. He then referred to various points in it, which were all debatable questions, and ought to be brought into the court and discussed. He thought the public ought to be made acquainted with every thing that took place. The time of the officers, too, was completely taken up by these committees, instead of their being out and engaged in works of drainage; and at the last Finance Committee Mr. Lovick had stated that it was quite impossible that he could attend to his duties, for every day in the week he was in attendance on committees. He found eighty-five pages taken up with the minutes of these committees for a week. What were the commissioners to know of this "mob" of business, some of which involved engagements with a company which was not authorised by law, and involved a principle never discussed in that court? If the law officers of the Crown gave their opinion that under the 23rd section they could appoint committees, special committees, and sub-committees, there would be an end of the matter; but although they had lost their motion, yet in fact they had carried it, for the committee had passed a resolution to suspend their works, and that all commissioners might be present at committees.

A Commissioner said they might be present, but were not allowed to speak or vote.

Mr. Leslie—At any rate we have got the wedge in. He concluded by supporting Mr. Byng's resolution.

After a few words from Lord Ebrington, Sir H. de la Beche, and Mr. Lawes, the noble Chairman's suggestion was adopted, that the solicitor to the Court do prepare a special case, to be submitted to the law officers of the Crown, for their opinion as to the legality of transacting the business of the commission by committees.

*The Metropolitan Sewage Manure Company.*—A long discussion ensued on the following resolution:—"Resolved—Pursuant to the recommendation of the Works Committee, the court do allow 1,500 feet of pipe to be put down to connect the sewer at Walham-green with the sewer at Stamford Villas, Fulham-road, at an estimated expense of 437*l.*, the Metropolitan Sewage Manure Company being allowed to divert the sewage to their works for one year, the company paying rent of 8 per cent. thereon for the year."

Mr. Leslie opposed the motion as illegal, and this view was taken by some of the shareholders themselves, and a protest has been liberally circulated as to the illegality of the proceedings of the company.

The motion, however, was eventually agreed to. Several orders for works were agreed to, and the court adjourned.

## Miscellanea.

THE ATTACK ON THE OFFICE OF WOODS.—The suppositions that we offered last week, in reply to the attacks made by contemporaries on the office of Woods, prove to be correct, especially as regards the two "lucky architects," Nash and Burton. At the moment that our last number, shewing what was *probably* the real state of the case, was at press, Lord Carlisle, in the House of Peers, was stating *positively* that our explanation was correct. The small rent, too, paid by certain members of the aristocracy for land in the Green-park is stated to be not for the land on which their houses stand, but for certain small pieces of pleasure-ground adjoining.

THE ALBION PLATE GLASS COMPAY.—A meeting of the shareholders of this incipient incorporation was held at the offices, Railway-place, Fenchurch-street, City, on 27th ult., when office-bearers were elected, and a resolution to hasten the complete establishment of the company unanimously passed, on the ground that a great necessity exists for a further extension of the manufacture of plate glass. The manager, Mr. H. Howard, is said to have made considerable improvements for cheapening the manufacture, about to be patented. In the report read to the meeting, a comparison of British and foreign tenders for certain specific quantities of plate glass was made, and the amounts quoted as follows:—

| | Foreign houses. | English houses. |
|---|---|---|
| For glazing purposes.. | £277 19 2 | £190 0 0 |
| For silvering purposes | 119 19 8 | 108 15 10 |

These prices of the English manufacturer, it was said, afford a large profit—averaging about 1s. per foot, so that it was believed foreign competition is now virtually excluded from the English market.

PROJECTED WORKS.—Advertisements have been issued for tenders, by 21st inst., for the erection of a new church at Mansfield, Nottingham; by 27th, for alterations and additions to Hampstead workhouse; by April 2nd, for rebuilding a house and offices (chiefly with old materials) at Petham, near Canterbury; by 3rd, for the erection of a borough prison at Devonport; by 12th inst., for the construction of a pipe sewer of glazed stoneware, from the sewer at Walham-green to the sewer at Stamford Villas, Fulham; by 13th, for the construction of sewers in Tudor-street, Dorset-street, Primrose-hill, and elsewhere; by 26th, for the erection of the National, Industrial, and Infant Schools at Henley-on-Thames, Oxon; by 21st, for the erection of St. Edmund's Church, Northampton; by 17th, for finishing four houses in Richmond-road, Westbourne-grove, Paddington; by 14th, (extension of time) for the erection of the Printers' Almshouses; by 13th, for the erection of a school-house at Montpelier; by 15th, for the necessary works in the erection and completion of butchers' and fish markets at Worcester; by 24th, for the erection of a police station and strong rooms at Witham; by a date not specified, for the erection of a stone bridge near Airdrie, and for making a road there; also for constructing a road at Birmingham-heath; by 13th, for repairing, paving, &c., footways and carriageways at Cambridge (separate contracts); by 20th, for 4,000 tons of railway chairs, for the Great Northern Railway; by 12th, for laying nine miles of water-pipes at Boston; and by 26th, for laying 25 miles of lead-jointed iron pipes for Derby water-works.

COMPETITION.—Plans are required for the erection of a corn exchange and other buildings in the town of Northampton, at an outlay not exceeding 8,000*l.*

A FLOATING CHURCH.—The *English Churchman* gives a description, accompanied by an engraving, of an ecclesiastical edifice which is, as yet, we believe, without a parallel,—a real church afloat, a new Gothic structure with tower and spire, belfry and bell, and capable of accommodating 550 worshippers. Its seats are all free. Built, of course, of wood, it is painted to represent brown stone: from the deck to the ball on the spire is 80 feet in height—its dimensions are 86 feet by 34 feet, with a passage all round it. The whole rests on two boats of 90 tons burden. It was constructed at New Jersey, for the Churchmen's Missionary Association, and is to be moored at a wharf in Philadelphia, for the especial use of sailors and boatmen.

MASONS' PROVIDENT INSTITUTION.—The third annual meeting of the above institution was held on Tuesday evening, March 6, at the City of Westminster Literary Institution; Mr. William Freeman, Treasurer, in the chair. The report of the committee and auditors for the past year shewed the balance in the hands of the institution to be 244*l.* 19s. 2d., including the purchase of stock 3 per cent. consols to the amount of 250*l.* 4s. 9d.; and although not so gratifying as might have been anticipated, in consequence of the great depression of trade, congratulated the members upon the steady progress of the society. A resolution upon the choice of a president, in the room of the late Mr. Alderman John Johnson, will be found in our advertising columns.

LONDON IMPROVEMENTS.—Do, pray, direct public attention to the necessity of opening up Picket-place into Lincoln's-Inn-square, and pulling down all the houses which are now in the courts and alleys near it. The whole of that part north of the Strand is perfectly disgusting, and inhabited by people of the worst description. If a handsome street were built as a continuation of the present Picket-place to Lincoln's-Inn-square, the houses would let at high rents as chambers, and the ground-floors might be occupied as shops.—R. P.

APPROPRIATION OF RAILWAY ARCHES.—We peceive that the suggestion made in THE BUILDER, for the conversion of railway arches for the houseless poor, is proposed to be carried out by an association under the title of "The Samaritan Society of England," but in their prospectus we do not see any reference whatever to the quarter whence the suggestion originated on which the scheme of benevolence is founded.

ST. SAVIOUR'S, SOUTHWARK.—A correspondent says, relative to a *restoration* here, "The south transept has a pinnacle at each corner surmounting the buttress, one of which it had become necessary to repair; this feat has been accomplished by about one-third being sliced off, and a flat stone with projecting edge being placed on it, giving it the appearance of a jelly glass turned topsy-turvy, or a flat-bottomed extinguisher." On examination, we find the statement correct, but can scarcely suppose that the step in question is any thing more than a temporary measure. The condition of this church, in other respects, is a sad disgrace to the parish.

GEOMETRICAL PROPORTION.—At the conversational meeting of the York Philosophical Society, on the 26th February, Mr. Fowler Jones, architect, read a paper on the geometrical proportion of Gothic architecture, as introduced by Mr. Griffith in his work on that subject; and showed by examples in proof of alternating squares, triangles, and hexagon, being the framework on which the plans and sections were constructed, that there was no doubt of the application of the system in the plan of York Minster, St. Mary's Abbey, York, the chancel of Howden Church, Selby ditto, Skelton, and various others.

THE SMITHFIELD NUISANCE.—An attempt of Mr. J. T. Norris, in the City Court of Common Council, to have a special committee appointed to provide a more suitable site for the market, was met by "the previous question," and by a deal of speechifying, *con.* much more than *pro*, on the delivery of which the question was put, and the motion negatived without a division.

A BOWLING SALOON, on the American principle, has been recently got up at Liverpool, in a very showy style, it appears, and with five bowling alleys, and, of course, 'a commodious bar,' and suitable lounges and refreshment-rooms, &c. "The entrance," says a Liverpool paper, "consists of a vestibule, enriched with windows of stained glass, and profusely decorated with ornaments in white and gold, and communicates with the interior by handsome folding-doors. The internal appearance on entering is extremely handsome and striking, the walls being divided into compartments, in each of which is a landscape, drawn in a masterly style, by an artist of celebrity, and ornaments of *papier mâché* and gutta percha gilded are introduced in abundance, and with great skill and effect. The bowling-alleys have circular projections at the ends surmounted by statues. The saloon is fitted up in the richest style of splendour." The whole concern was designed and executed by Messrs. Furness and Kilpin.

BLIND BUILDERS.—EWELL CHURCH.—The following tenders, says a correspondent, were delivered for works required to be done in pulling down the old parish church at Ewell, and for alterations and additions to the tower, to form the same into a burial chapel, and for building boundary walls round the new churchyard: Mr. Hy. Clutton, architect.

| | |
|---|---|
| Haynes, Ewell..... | £329 15 1 |
| Stone, ditto ..... | 277 18 0 |
| Hards, ditto ..... | 122 4 6 |

Old materials remaining to be the property of the contractor.

## TO OUR READERS.

IT has been suggested to us at various times that some of the best architectural subjects given in THE BUILDER, if printed in a superior manner on good paper, with the accompanying descriptions, plans, &c., and issued periodically, would form a work that would be acceptable not only to those who are not buyers of THE BUILDER, but to many who are,—the current engravings being often creased by the newsvendors, or otherwise injured. We are disposed to try the experiment, and to publish, in a neat wrapper, under the title, "BUILDINGS AND MONUMENTS, MODERN AND MEDIÆVAL," about Eight Plates, with eight pages of letter-press, folio size, every second month, price half-a-crown. The first part would consist of Osborne House, with plan; Bridgewater House, plan and details; Church of St. Isaac, Petersburgh; Kensington Union Workhouse; Pembroke College, Oxford; the Liverpool Branch Bank; and the north porch of St. Mary Redcliffe, Bristol. Before determining upon the scheme, however, we should be glad to receive the names of such gentlemen as would be willing to become subscribers to the work.

## TENDERS

For alterations at 17, Cheapside; Mr. J. Tillott, architect.

| | |
|---|---|
| Piper | £5,775 |
| Locke and Nesham | 5,522 |
| Lindsey | 5,495 |
| Ashby | 5,314 |
| Lawrence | 5,257 |
| Haward and Nixon | 5,147 |
| Hicks | 5,051 |
| T. Burton | 4,973 |
| Brass and Son | 4,820 |
| Grimsdell | 4,581 |

## MEETINGS OF SCIENTIFIC BODIES

*Held during the ensuing week.*

TUESDAY, March 13.—Instit. of Civil Engineers, 8 P.M.

WEDNESDAY, 14.—Society of Arts, 8 P.M.; Graphic Society, 8 P.M.

THURSDAY, 15.—Royal Society, 8½ P.M.; Society of Antiquaries, 8 P.M.

SATURDAY, 17th.—Institute of Fine Arts, 8 P.M.

## TO CORRESPONDENTS.

*Received.*—"T. N., jun.," "Messrs. R. and Co.," "O. H.," "C. F. D." (thanks and good wishes), "J. J. P.," "Tartan," "W. H.," "J. G.," "C. H. S." (next week), "J. M.," "G. E. S." (the application will be attended to), "G. F. J.," "R. S.," "W. T.," "W. B.," "R. S. W." (we will inquire as to numbers), "Subscriber," Guildford (the inconvenience cannot be avoided), "H. W." (the Editor is waiting to visit the spot), "A. G.," "J. K." (sugar is scarcely within our range), "Amicus" (the work in question has been favourably noticed by us), "J. T.," "J. L. S." (Nos. 252, 253, 254, 255, and 259 may be had; 256 is out of print), "A Competitor," "E. W.," "C. J. G.," "W. H.," "S. H.," "Cockney," "J. K.," "Messrs. S. and S.," "J. O.," "H. B.," "Plumb Bob" (the building in question is *not* "insulated"), "Constant Reader" (few architects would refuse to give the particulars; the *power* to refuse depends on wording of the contract). "Drainage of Lands, and the Sewerage of Towns: a Paper on Relief Mapping," by J. Bailey Denton (London, Weale—1849); "The Weekly and Monthly Orthodox," Part II. (Andrews, Little Britain); "Parish Churches, accompanied by Plans drawn to uniform Scale," by R. and J. A. Brandon, Architects (London, G. Bell).

"*Books, Prices, and Addresses.*"—We have not time to point out books or find addresses.

NOTICE.—All communications respecting *advertisements* should be addressed to the "Publisher," and not to the "Editor:" all other communications should be addressed to the EDITOR, and *not* to the publisher.

## ADVERTISEMENTS.


**MARKET WHARF, REGENT'S-PARK BASIN.**—Messrs. MARTIN and WOOD (late Scoles and Martin) solicit the attention of Builders, Masons, and others, to their stock of Portland, York, and Derby Stone; also Bangor Slates, Lime, Cement, Plaster, Bricks, Tiles, Laths, Fire-goods, Fire-stone, &c., sold at the lowest possible prices for Cash. Portland Headstones, Ledgers, Steps, Landings, &c., cut to order on the shortest notice. Tarpaulings let on hire. A Stock of Northen's Drain Pipes, Syphons, &c., always on hand. Mortar, Lime and Hair, Fine Stuff, &c.

**WHITE SUFFOLK and RED FACING BRICKS**, of superior quality. Moulded Bricks to any pattern.—Apply to Mr. BENJAMIN GOUGH, 37, Newington-crescent, Newington-butts.

N.B. Cowley and Kent Bricks of every description, and Kentish Rag Stone direct from the Quarries.

**BRICK MANUFACTURERS** desirous of obtaining, by the ensuing season (the desideratum), MACHINES for making cheap and perfect BRICKS, are invited to the inspection of a recently patented PORTABLE BRICK MACHINE, to be seen in action daily, between the hours of Ten and Four, at 41, Bermondsey square, Grange-road, Southwark.

**BRICKS.—Superior White and Red Facing** Bricks, Hard Stable, Paviours, &c. &c., may be had at W. and S. WRIGHT'S Brick and Tile Works, Hanwell, Middlesex. Moulded Bricks and Tiles to any pattern on liberal terms. The above works adjoin the Grand Junction Canal and Great Western Railway, from whence goods may be conveyed to town and country at a trifling expense. Where large quantities are wanted for public works, mansions, &c., W. and S. W. will contract to make them on the spot.

**FIRE BRICKS.—To Builders, Gas Companies, Engineers, &c. &c.** WARD and CO., Honduras Wharf, Bankside, have now on hand an extensive and well selected Stock of every description of Fire Bricks, Lumps, Tiles, Clays, &c., used in Gas Works, Coke Ovens, Furnaces, Kilns, &c., which they are offering on very liberal terms to consumers, and the trade in general; also, Malm Paviors, Stock Bricks, Patent Malting Tiles, Pan, Plain and Ridge Do., Windsor and other Oven Tiles, Sand, Gravel, Lime, Cement, Windsor and other Loams, Red and White House Sand, Dutch Clinkers, Sanitary Pipes, and every article connected with general Building. Goods made to pattern on the shortest notice. Country buyers and consumers will find this the best and cheapest market.

**MOUNTED DRAWING PAPER.**—HENRY POPE has in stock Drawing Paper, which has been mounted on Linen for TWO YEARS and UPWARDS, in various lengths: of 2 ft. 2 in., 3 ft. 3 in., and 4 ft. 4 in. wide. Tracing Papers, Drawing and Writing ditto, Envelopes, and every description of Stationery at wholesale prices. Publisher of Weaver's "Hints on Cottage Architecture," with Plans, Elevations, and Estimates, imperial 4to., cloth, 25s.—22, Budge-row, Watling-street.

**JORDAN'S PATENT MACHINE CARVING and MOULDING WORKS** for WOOD and STONE, Belvedere-road, Lambeth, and 154, Strand.—TAYLOR, WILLIAMS, and JORDAN beg to call the attention of the building community to a new feature of their establishment, and, at the same time, to thank their numerous patrons and friends for the very liberal support they have lately experienced, which, they assure them and the public, it will be their constant endeavour to deserve, by giving their customers an increasing share of the advantages arising from the constant improvements in the machinery which they have just succeeded in applying to the production of the most intricate carving in Caen and other freestones, and in statuary marble.

T., W., and J. particularly solicit the attention of architects and builders to the fact that, by the use of this machinery, a very large saving, both of time and money, is effected,—so great, indeed, that in many cases they can deliver a well-finished article in Caen stone for less money than it can be obtained in cement, while their wood-carving will, in some cases, be found to come into close competition with the best kinds of composition ornament.—For prices and estimates apply at 154, Strand.

TESTIMONIAL FROM CHARLES BARRY, ESQ.

"Westminster, May 16th, 1843.

"Gentlemen,—In reply to your letter requesting my opinion of your patent Carving Machinery, I have much pleasure in stating, from an experience of more than two years, in its application to the production of the wood carvings of the House of Peers, and other apartments of the New Palace, at Westminster, that I am enabled to make the most favourable report concerning it, and to add that it has more than justified the favourable terms in which I recommended it in 1845 to her Majesty's Commissioners of Woods and Works for adoption.—I remain, Gentlemen, yours faithfully,

"CHARLES BARRY."

"Messrs. Taylor, Williams, and Jordan."

**REDUCED PRICES.—WILLIAM CLEAVE**, of Wilton-road, Pimlico Basin, begs to acquaint Builders and the Trade that he has now on hand, at his Manufactory (the first of its kind ever established), a very large Assortment of Dry and Well-seasoned OAK AND DEAL PREPARED FLOORING BOARDS and MATCH BOARDING of all sorts, from ¾ inch to 1¼ inch thick, planed to a parallel width and thickness, and at greatly Reduced Prices. Also, Timber, Deals, Oak Planks, Scantlings, Sash Sills, Mouldings prepared by Machinery, Laths, &c.

Apply at W. CLEAVE'S Flooring Manufactory and Timber Yard, Wilton-road, Pimlico Basin, late C. MOORE and SON.

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MUIR'S PATENT PLANING MACHINE.

SAW MILLS, GILLINGHAM-STREET, PIMLICO.

**TIMBER of any size, PLANK, DEALS, and BATTENS, &c.**, Sawn on the most approved principle. Boards, &c., Prepared, Matched, and Grooved, by Muir's Patent Machinery. The Mills have all the advantages of navigation and water-carriage, being connected with the Thames by the Grosvenor Canal. Goods fetched from the docks and carted home free of charge.

Address to HENRY SOUTHAM,
Saw Mills, Gillingham-street, Pimlico.

N.B. Estimates given for Sawing and Planing.

**GENERAL WOOD-CUTTING COMPANY.**—SAWING, PLANING, AND MOULDING MILLS, Belvedere-road, Lambeth, between the Suspension and Waterloo Bridges. SAWING and PLANING in all their branches executed with the greatest despatch and punctuality. A large Stock of seasoned and beautifully WORKED MOULDINGS, consisting of upwards of 100 different patterns kept constantly on hand; also an extensive assortment of dry prepared FLOORING BOARDS, of all qualities and at reasonable rates.

**MARBLE and WOOD SAWING MILLS,** Commercial-road, Pimlico, London.—DRY RIGA WAINSCOT.—Buyers of well-seasoned Wainscot have the choice of selecting from the largest stock in London, cut from three to four years, in thicknesses from ¼-inch and upwards. FLOOR BOARDS: all kinds in general use, of the same age. A large stock of MARBLE and STONE, in block and slab, for Shops, Head-stones, Balcony-landings, Chimney-pieces, &c. Country consumers will find this Wharf equal to any in London, for quantity, quality, and price.—Apply on the Premises, to J. HOLME, Agent.

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ANGUS JENNINGS, Secretary.

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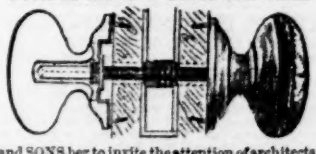
The Company's Agents are—Mr. WM. LANE, Irwell-buildings, Manchester; Mr. THOS. MILLIE, Kirkaldy; Messrs. RANDOLPH, ELLIOT, and Co., Glasgow; Messrs. CLIFFORD and BROWN, Hull.

By Her Majesty's Royal Letters Patent.

**PITT'S PATENT SELF-ADJUSTING DOOR KNOBS AND LOOSE SPINDLES.**



HART and SONS beg to invite the attention of architects, builders, and others, to their Door Furniture, mounted for PITT'S PATENTED SPINDLES. The knobs are stronger, more durable, and more elegant in form, than those in ordinary use, as the spindles, being loose, do not require the objectionable side screw. They are more readily fixed, are suitable for every description of lock now in use, and, as they adjust themselves to doors of different thicknesses, without alteration, are particularly adapted for the country or for exportation. They are made (to suit every style of decoration) in China, crystal, amber, and opal glass, buffalo, horn, ivory, ebony, brass, &c., en suite with finger-plates, bell-pulls, levers, &c.—May be obtained of all Ironmongers; or of the proprietors and sole manufacturers, HART and SONS, Wholesale Ironmongers, 53, 54, and 55, Wych-street, Strand, London.

N.B. PITT'S PATENTED SPINDLE, being the only one that does not require a screw in the side of the knob or mounting, the use of any lock furniture without such side screws would be an infringement of the patent.

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**IMPROVED CIRCULAR SAWS, Upright Saws**, for timber and deal frames; Patent Tempered Machine Plane Irons, saw files, improved engineers' files; Patent Tempered Machine Knives, and cutters of all descriptions, made on the most scientific and economical principles, with dispatch, by BLAKE and PARKIN, the Meadow Steel Works, Sheffield.

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TO ARCHITECTS, BUILDERS, &c.

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Strong Self-acting Kitchen Ranges, with Back Boiler and Oven and Wrought Bars:—

| 3 ft. | 3 ft. 3 in. | 3 ft. 6 in. | 3 ft. 9 in. | 4 ft. |
|---|---|---|---|---|
| £3. | £3. 10s. | £3. 15s. | £4. | £4. 10s. |

Henly's Patent Improved, with back Boiler and Wrought Iron Oven:—

| 3 ft. | 3 ft. 3 in. | 3 ft. 6 in. | 3 ft. 9 in. | 4 ft. |
|---|---|---|---|---|
| £5. | £5. 15s. | £6. 5s. | £6. 10s. | £7. |

Best Register Stoves, at 7d., 8d., and 9d. per inch.
Do. Elliptic do., at 3½d., and 4d. do.
Manufacturer of WOLFANSTON'S PATENT REGISTER STOVES, a certain cure for SMOKY CHIMNEYS, and effecting a great saving in fuel. To be seen in use daily.
Orders from the Country, accompanied with a remittance or reference, will meet with prompt attention.

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Cottage Ranges, with Ovens and Boilers, 3 ft. 2 in. 40s.; 3 ft. 4 in. 42s.; 3 ft. 6 in., 44s.

Self-acting Ranges, with Circular Oven and Back Boiler, best Wrought Bars and Bright Fittings,

| 3 ft., £2 18s. | 3 ft. 6, £3 7s. | 4 ft., £3 15s. |
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Best Patent Cut Clasp.

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| 5d. | 6d. | 8d. | 11d. | 1s. 4d. |

1s. 10d. per 1,000
3d. 4d. 6d. 8d. 10d. 20d.
Best Sheet Floor Brads 13s. 6d. per cwt.
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Best Patent Sash Line.

| 4s. 2d. | 5s. | 6s. 6d. | 7s. 6d. | 10s. | 12s. per gross. |
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Lists of Prices had on application at the Warehouse, or by letter pre-paid, inclosing postage stamp.—Warehouse closes at 7 o'clock.

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**CHUBBS' PATENT DETECTOR LOCKS** give perfect security from false keys and picklocks, and also detect any attempt to open them. They are made of all sizes, and for every purpose to which locks are applied, and are strong, secure, simple, and durable.

CHUBBS' PATENT LATCH, for front doors, counting-house doors, &c., is simple in construction, low in price, and quite secure. The keys are particularly neat and portable.

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CHUBBS' CASH and DEED BOXES, fitted with the Detector Locks.

CHUBB and SON, 57, St. Paul's Churchyard, London.

**UNSUCCESSFUL ATTEMPT to OPEN A CHUBB'S FIREPROOF SAFE.**

From the "Stamford Mercury," 19th January, 1849.

"BURGLARY.—On Friday night last, the offices of Mr. Wilkinson, solicitor, in Peterborough, were entered by thieves, who picked the lock of the door, and so obtained an entrance. They appeared to have first forced open a drawer of the table in Mr. W.'s office, whence they abstracted a few halfpence, and several keys belonging to the clerk's desks, with which they opened various boxes and cupboards. From one clerk's desk about 5s. in silver was taken, and a quantity of receipts belonging to the Phœnix Fire-office, most likely mistaken for other paper. Returning to Mr. W.'s office, the thieves ransacked the drawers, cupboards, tin boxes, and two portable desks, the contents of which they screwed over the floor. The chief point seems to have been a large iron chest in Mr. W.'s office: this at the time contained a considerable amount in cash, notes, gold and silver, which had been omitted to be paid into the bank during the day. The chest was one of Chubb's celebrated make: in this the burglars broke their picklocks, which were abstracted by means of a magnet the following morning. Having failed with the lock, they next tried to force open the lid; but here again they were foiled: the metal was too tough to break, and too solid to be wrenched or cut, and the thieves were baulked of their expected prize."

C. CHUBB and SON have received a letter from Mr. Wilkinson confirming the above statement, and expressing his gratification at the result.

57, St. Paul's Churchyard, London.

LEADBEATER, FIRE-PROOF SAFE AND DETECTOR LOCK MANUFACTURER TO HER MAJESTY'S BOARD OF ORDNANCE

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LEADBEATER begs most respectfully to inform Architects, Surveyors, Builders, &c., that he can supply them with IMPROVED DETECTOR LOCKS for universal purposes. STRONG WROUGHT IRON FIRE-PROOF DOORS, SAFES, and CHESTS, &c., on the most improved principles of security against FIRE and THIEVES, without the aid of "expensive machinery," which is employed by some inexperienced makers, but must be paid for; at prices 25 per cent. under any other house in London.

LEADBEATER offers ONE HUNDRED POUNDS reward to any person who can pick his improved detector locks or latches. Some thousands of Leadbeater's strong-room doors and safes have now been put up without a SINGLE COMPLAINT, and fifteen years' practical experience, during which he has adapted every possible improvement to real security, enables him to challenge competition with any house in London. A large assortment of all sizes on sale and made to order. A pair of extra strong wrought-iron fire-proof folding-doors with ventilating gates, made expressly for a banker's strong room, may be viewed at his manufactory. Strong wrought-iron doors for party walls, with wrought-iron rabbited frames, and secured by the BEST DETECTOR LOCKS in ENGLAND, 6 feet high by 2 feet 2 inches wide and upwards, price £6 each, always on hand at LEADBEATER'S MANUFACTORY 23, ALDERSGATE-STREET, LONDON.

**PAVING, 2s. 9d. PER SQUARE YARD,** Basements, Foot-walks, Malt-houses, Corn Stores, Floors of Warehouses, and every description of Pavement laid down at the above low price, and the work guaranteed.—Apply to JOHN PILKINGTON, POLONCEAU'S BITUMEN PAVEMENT OFFICE, 14, JOHN-STREET, ADELPHI.—N.B. Country Agents and Railway Engineers and Contractors supplied with the best bitumen for covering bridges and arches.

**ARBROATH PAVEMENT.—To Masons,** Builders, and Stone Merchants.—The undermentioned has now lying in Quebec Wharf, Rotherhithe, and Ranelagh Wharf, Pimlico, the best Paving Stones, Tooled, Rubbed, and Machine Dressed, &c., in sizes suitable for the Trade; to be sold cheap. Apply at the Wharfs, or to Mr. Alex. Reid, 14, Fish street, Towerhill; or to Peat and Robertson, 4, Richard-street, Cornwall-road, Lambeth. Also, a cargo of the best Rockhill Caithness pavement, lying in river, will be sold cheap.

**BATH STONE.—Messrs. DANIEL and** CHARLES JONES announce to Architects and Builders, that they continue to supply the FARLEIGH and COMBE DOWN STONE of the best qualities upon the most reasonable terms.—Bradford, Wilts.

**BATH STONE.—RANDELL and** SAUNDERS, QUARRYMEN and STONE MERCHANTS. The most approved kinds of Bath Freestone supplied to all parts of the kingdom. Depôts at the Great Western Railway Stations, PADDINGTON, CORSHAM, BOX, BATH, and BRISTOL.—R. and S. particularly invite the attention of Architects and Builders to their Corsham Down Stone, which is strong and sound in quality, is of beautiful colour and texture, and works much cheaper than any other stone. Prices, with cost of carriage to any locality specified, furnished on application to Randell and Saunders, 14, Orange Grove, Bath.

**ANSTONE STONE WHARF,** STANGATE.—Mr. GRISSELL has the honour to inform Architects and Builders that he has made arrangements for the SUPPLY of the ANSTONE STONE for all building purposes, and which can now be seen at the above wharf by application to Mr. W. G. WARDLE, of whom every information can be obtained.

N.B. The stone used in the erection of the New Houses of Parliament was supplied EXCLUSIVELY from these quarries.

**ANSTON STONE, used for Building the** New Houses of Parliament.—W. WRIGHT and Co. beg to inform Architects, Engineers, Builders, and others, the Anston Stone can be supplied in any quantity on the shortest notice. This valuable stone, so celebrated for its durability, colour, and texture, is well known, having been selected in preference to all others, by the Commissioners of Woods and Forests, for building the New Houses of Parliament. It is very superior for Monuments, Tombs, &c. &c.

W. Wright and Co. have made arrangements to have a stock always on hand at Brine's Marble and Stone Wharf, Horsfall-basin, Maiden-lane, King's-cross.—Any further information can be obtained on application to W. WRIGHT and Co., Anston, near Sheffield; or to T. SHARP, their Sole Agent in London, 27 Burton-crescent.

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Aubigny resembles Portland in colour and texture, but free from shell, flint, and other obstructions in working. Its durability may be known from its appropriation to lighthouses, dock and quay walling, and the Royal Chateau, Normandy.

L. B. and Co., have a large and seasoned stock at their Depot, Caen Sufferance Wharf, Rotherhithe, near the Lavender Dock Pier.—Orders executed with dispatch to any part of the United Kingdom.

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**CAEN STONE, from the first Quarries of** Allemagne. Depôt at the Whitby and Scotch Wharf, 14, Fore-street, Limehouse.—P. FOUCARD, quai des Abattoirs Caen (propriétaire des Carrières à Allemagne), begs leave to inform Builders, Architects, and others, that he has, on the above-mentioned wharf, the best stone ready to meet the demands of purchasers.—Contracts taken for any quantities.—Orders received by Mr. BASCHET, at 39, Stoney-street, Borough Market,—Cargoes shipped to order, from Caen, to any port.

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**STIRLING'S BELVEDERE SLATE** WORKS, Belvedere-road, Lambeth.—A reduced list of prices of the best WELCH SLATE SLABS, planed both faces, will be sent on application (post paid) being made, and inclosing a postage stamp. The prices are under those advertised for inferior slates.

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S. C. has an economical method of dressing the above stone over, which produces, by the action of the atmosphere, a surface of crystalline hardness, and improves the colour.

FONTS from £4 upwards. Specimens on view of the various styles.

First-rate ARTISTS retained for SCULPTURED and CARVED Works.

Vein Marble Chimney-pieces, of the best quality of material and workmanship, by improved machinery 40s.
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CLERKS of WORKS have their particular attention called to the above establishment. Coats of Arms, Decorated Pannels, and other enriched works, promptly executed.

Every description of Stone or Granite work prepared, ready for fixing.—Delivered at the various Railways, and carefully packed in trucks.—Pimlico Marble and Stone Works, Belgrave Wharf, Pimlico

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Groups, statues, friezes, capitals, panelling, pinnacles, finials, terminals, Tudor, and other chimney shafts, balustrading, fountains, fonts, tazzas, vases, coats of arms, devises, and every description of architectural ornament, at prices in many instances nearly half the cost of stone.

Specimens of the material to be seen at the Office of "The Builder," 2, York-street, Covent Garden, and at the Works.

**ENAMELLED SLATE.—CAUTION!—** Some discarded workmen of Mr. Magnus's, having pirated his invention of marbling slate, and palmed upon the public trashy imitations, which unfortunately are frequently confounded with MAGNUS'S ENAMELLED SLATE, until a few months' wear has shown them in their true light, Mr. MAGNUS, who has expended a fortune in perfecting and introducing his enamelled slate articles (which articles have won for him the patronage of the highest personages in the realm, the approbation and support of the first architects, and the medal of the Royal Society of Arts), deems it incumbent upon him for his own protection, and that of the public, and for the just fame of his invention, to caution the inexperienced against these imitations. The public are, therefore, requested to observe that the address is MAGNUS, PIMLICO SLATE WORKS, and in future all articles of his manufacture will be so marked.

Patronised by her Majesty Prince Albert, the Duke of Wellington, the Duchess of Sutherland, the Duchess of Grafton, the Marquis of Westminster, the Marquis of Londonderry, the Earl of Denbigh, the Earl of Dartmouth, the Earl of Bandon, the Earl of Waldegrave, the Countess Wilton, Viscount Combermere, Lord Robert Grosvenor, the Bishop of London, the Bishop of Bath and Wells, the Hon. Col. Douglass Pennant, Mr. Assheton Smith, Col. Challoner, Sir J. Easthope, Sir Francis Lawley, Sir Ralph Howard, the Hon. Capt. Duncombe, Sir W. Gordon, the Hon. C. Shaw Lefevre, and numerous others of the nobility and gentry of this and other countries; by the most eminent architects and surveyors, the engineers and directors of the principal lines of railway, the Board of Public Works, and by the public generally.

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**JOHNS and CO.'S PATENT STUCCO** CEMENT and PAINT.—The attention of Architects, Builders, Plasterers, Painters, Merchants, and the Public generally is solicited to the many advantages attached to these celebrated Materials, which, for their appearance, durability, imperviousness, utter resistance to frost or heat, and general economy, distinguish them from all other cements and paints, and fully justify the confidence reposed in them, as shewn by the numerous testimonials received from public bodies and private individuals of the first importance.—Pro-pectuses and particulars may be obtained from the sole agent, PHILIP HARE, at the Warehouse, 22, Steel-yard, Upper Thames-street.

**PARIAN CEMENT, for internal Stucco,** instead of PLASTER OF PARIS, may be painted and papered within twenty hours of its application on the bare walls; and rooms may be rendered habitable by its use before the materials commonly adopted would begin to dry. It is worked without the slightest difficulty. A finer quality is also prepared for ornamental plastering, for encaustic painting, &c. &c. Specimens of which may be seen at the Manufactory of the Patentees, CHAS. FRANCIS and SONS, Cement Works, Nine Elms, London.

**KEENE'S PATENT MARBLE CEMENT** forms an exceedingly hard and indestructible Stucco, which may either be prepared for paint, or finished in imitation of stone, by the addition of Portland or other stone dust.

It is a cheap and efficient substitute in place of wood for skirting, architrave, and other mouldings, in its application for which purposes it checks the progress of Fire and the attacks of Vermin.

Patentees and sole Manufacturers, J. B. WHITE and SONS, Millbank-street, Westminster, and Seel-street, Liverpool.

**PORTLAND CEMENT,** as manufactured by J. B. WHITE and SONS, possesses all the properties of the best Roman Cement but has the advantage over that material of wholly resisting frost; and when used as a stucco it does not vegetate or turn green in damp situations, and requires no colouring. Employed as an hydraulic mortar for brickwork, it carries four to five measures of sand to one of cement, and is proved by trial to become harder and stronger in these proportions than Roman Cement with but one measure of sand. This superior connecting power, combined with its eminently hydraulic properties, point it out as the fittest material for building sea and embankment walls, the lining of reservoirs, cisterns, and baths, and for all those purposes where strength and a perfect resistance to water are required.

Manufacturers—J. B. WHITE and SON, Millbank-street, Westminster, and 30, Seel-street, Liverpool.

**PORTLAND CEMENT, solely** MANUFACTURED by WILLIAM ASPDIN, Son of the Patentee.—Messrs. ROBINS, ASPDIN, and Co. request reference to No. 296, page 491; and also Nos. 284 and 285, pages 343 and 351 of "The Builder," for accounts of EXPERIMENTS on the strength of Portland Cements, whereby the great superiority of their Cement is manifest. This Cement has been proved for upwards of twenty years in the Thames Tunnel to resist the action of water; it is stronger in its cementitious qualities, harder, and more durable than any other description of Cement; it does not vegetate, oxydate, or turn green; nor is it affected by any atmospheric influence whatever the climate, resisting alike the action of frost and heat. It is manufactured to set in from five to sixty minutes. For all purposes that Cement is applicable the Proprietors challenge competition.—Orders received by Messrs. ROBINS, ASPDIN, and Company, at their Manufactory, Northfleet, Kent, and their Wharf, Great Scotland-yard, Whitehall; also by their Agent at the Depôt, 1, Back Gores, Liverpool.

**MARTIN'S PATENT FIRE-PROOF and** ORNAMENTAL CEMENT—REDUCTION of PRICE.—The Patentees beg to inform their Friends and the Public that they have made arrangements which enable them to offer this invaluable cement at a considerably reduced price. It has now been before the public so many years, and has obtained so high a standing in the estimation of all who have used it, that it is unnecessary to comment on its merits. The Patentees, however, feel called upon to observe, that by its use—from the greater amount of surface which a given quantity will cover, and the small amount of labour required in working it, a saving of 25 to 30 per cent. is effected as compared with other cements for internal use. Specimens shewing its beauty, hardness, and applicability to all plain and ornamental purposes, may be seen; and the Cement in any quantity obtained of the Patentees, Messrs. STEVENS and SON, at their Plaster and Cement Works, 186, Drury-lane, London.

**ROMAN CEMENT, made according to** the specification of Parker's Patent, may be had genuine of J. M. BLASHFIELD (late Wyatt, Parker, and Co.), Waterloo Dock Wharf, Commercial-road, Lambeth, No. 1, Ironsgate Wharf, Paddington, and at the Manufactory, Mill Wall, Poplar. Also Plaster, Mastic, Tarras, Bricks, Tiles, &c.

VEINED AND SICILIAN MARBLE
in Scantlings and Slabs of the first quality, just imported.

CUTTLEHILL FIRE CLAY
Retorts, Drain-pipes (glazed), Stove-backs, Covings, Chimney-pots, &c.

☞ The attention of builders is particularly called to these fire-brick stove-backs and covings for forming Kennard and other stoves in an economical manner.

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**TODD'S PATENT METALLIC** PROTOXIDE PAINT, for Stucco Fronts, Brickwork, Iron, Wood, and every description of Painting. This Paint has been most severely tested for nearly four years, by men of great experience, and has been extensively used under the superintendence of Architects, Engineers, and Surveyors of the greatest eminence.—Orders to be addressed to Mr. B. TODD, Patentee, 23, Dean-street Soho, London.

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**EMERSON'S PATENT LIQUID** CEMENT is ready for use, is simple in its application, and only ONE-EIGHTH the cost of oil paint; for beauty it is pre-eminent over all other materials used on the fronts of houses, giving the exact appearance of FINE CUT STONE; can be used at once on fresh Roman cement or other plastering; is particularly calculated for country houses, villas, or gate entrances that have become soiled or dingy, which can be beautified in any weather, at a trifling cost.—Sold in casks of 1, 2, and 3 cwt., at 8s., 15s. and 21s. each.

PATENT MINERAL PAINT.

Invaluable as a coating for SHIPS' SIDES AND BOTTOMS, all kinds of WOOD or METAL work, roofing felts, leaky roofs, spouts and gutters, doors, sheds, railing, and all kinds of out-door work, and being perfectly waterproof, will preserve their surfaces from atmospheric influence and decay,—requires no preparation, and will dry in a few hours.—Sold in casks, 2 to 50 gallons. Brilliant Black, 2s.; Rich Brown, 2s. 9d. per gallon.

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COLOURS—BLACK and PURPLE-BROWN.

These Paints (the products of a patent process) possess extraordinary covering quality, and far surpass all other paints in point of durability and economy, two coats being proved to be more than equal to three of any other description. From their chemical composition, they are pre-eminently adapted for covering iron; also stuccoed or brick buildings, and every kind of woodwork.

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Messrs. Evans Brothers, London.
Messrs. Matthews and Leonard, Bristol.
Messrs. Evans and Hodgson, Exeter.
Messrs. Clarke and Fill, Yarmouth, Norfolk.
Mr. D. Sandeman, Glasgow.
Mr. G. Sandeman, Dundee.
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**PAINTING WITHOUT SMELL; a fact** accomplished by the use of the newly-discovered SWEET OIL of TURPENTINE, instead of the deadly abomination called oil or spirits of turpentine. Paint mixed with it is free from smell, is improved in brilliancy of colour, and the baneful properties of the lead being neutralized, does not emit those noxious exhalations which have hitherto been so universally associated with painting. By this really valuable discovery house painting is now converted into a sanitary operation, that may be effected at any season of the year, being productive of health and comfort, without causing the slightest derangement to the domestic economy. Sold by the gallon, cwt., or ton, by every respectable oilman in the kingdom, and at the depot, 1, Bream's-buildings, Chancery-lane, where may be seen, and copies had of, the original certificate of Dr. Serny, a senior member of the College of Chemistry. Sold also in sample bottles, 1s. and 2s. each, bottles included.

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NEUBER'S IMPROVED LIQUID GLUE.

"It will not mix with water, is consequently impervious to moisture, and remains quite unaffected in damp situations. It is incombustible, free from the slightest smell, dries quickly after a joint is made with it, and its adhesiveness and tenacity are, under most circumstances, superior to the common glue."—Vide *Mining Journal*, Dec. 9, 1848.

Sold at the Patentees', NEUBER and WATKINS, 549, New Oxford-street. Price, Pale, 12s.; Dark, 8s. per gallon, and in Bottles at 6d. 1s., and 1s. 6d. Samples forwarded free on receipt of 18 postage stamps.

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MEMBERS of BOARDS of HEALTH are especially directed to the most EFFECTIVE MEANS which they can adopt to prevent the injurious and often FATAL EFFECTS upon the HEALTH of the COMMUNITY, arising from exhalations that are produced from moisture, decayed animal matter (as in graveyards), stagnant water, and collections of foetid refuse, tending to produce a miasmatic state of atmosphere. In situations so affected, the impervious quality of the ASPHALTE of SEYSSEL renders it the most perfect PAVEMENT or COVERING that can be relied upon for hermetically closing, and thereby preventing, the rising of moisture and the escape of noxious vapours. The present extensive application of this material for covering roofs, terraces, and arches, for preventing the percolation of wet, is strong evidence of its effectiveness for the above purposes, which is further confirmed by the following extract from the Report of the COMMISSIONERS on the FINE ARTS.

I. FARRELL, Secretary.

Seyssel Asphalte Company, Stangate, London.

"In 1839, I superintended the construction of a house of three stories on the Lac d'Enghien. The foundation of the building is constantly in water, about 19½ inches below the level of the ground floor. The entire horizontal surface of the external and internal walls was covered at the level of the internal ground floor with a layer of SEYSSEL ASPHALTE,* less than half an inch thick, over which coarse sand was spread. Since the above date, no trace of damp has shown itself round the walls of the lower story, which are for the most part painted in oil, of a grey stone colour. It is well known that the least moisture produces round spots, darker or lighter, on walls so painted. Yet the pavement of the floor, resting on the soil itself, is only about 2½ inches above the external surface of the soil, and only 19½ inches, at the utmost, above that of the sheet of water. The layer of Asphalte having been BROKEN AND REMOVED, for the purpose of inserting the sills of two doors, spots indicating the presence of damp have been since remarked at the base of the door-posts."

* This method has been adopted at the new Houses of Parliament.